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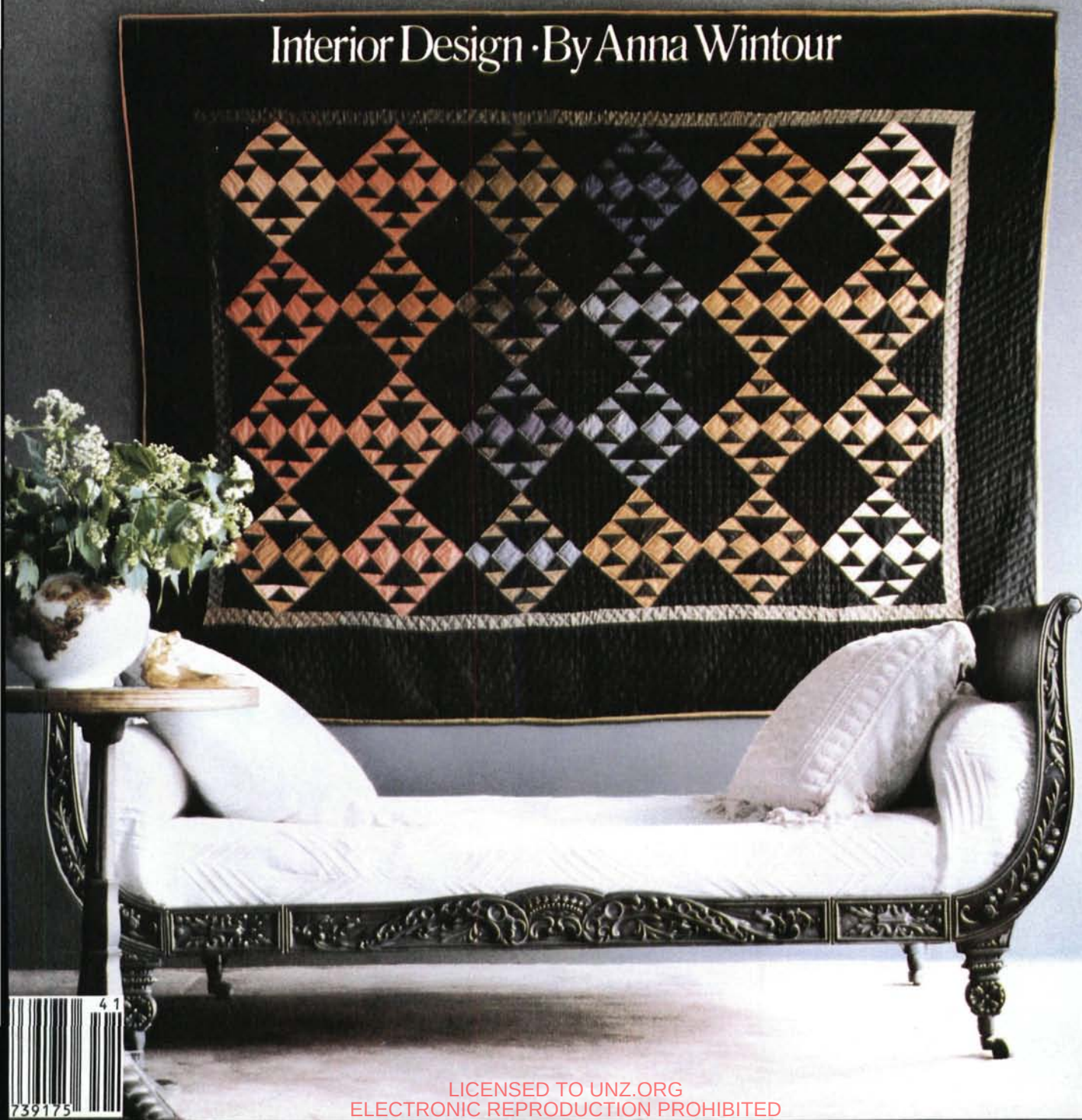
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Midtown Peddler Mania ♦ Eddie Murphy Live

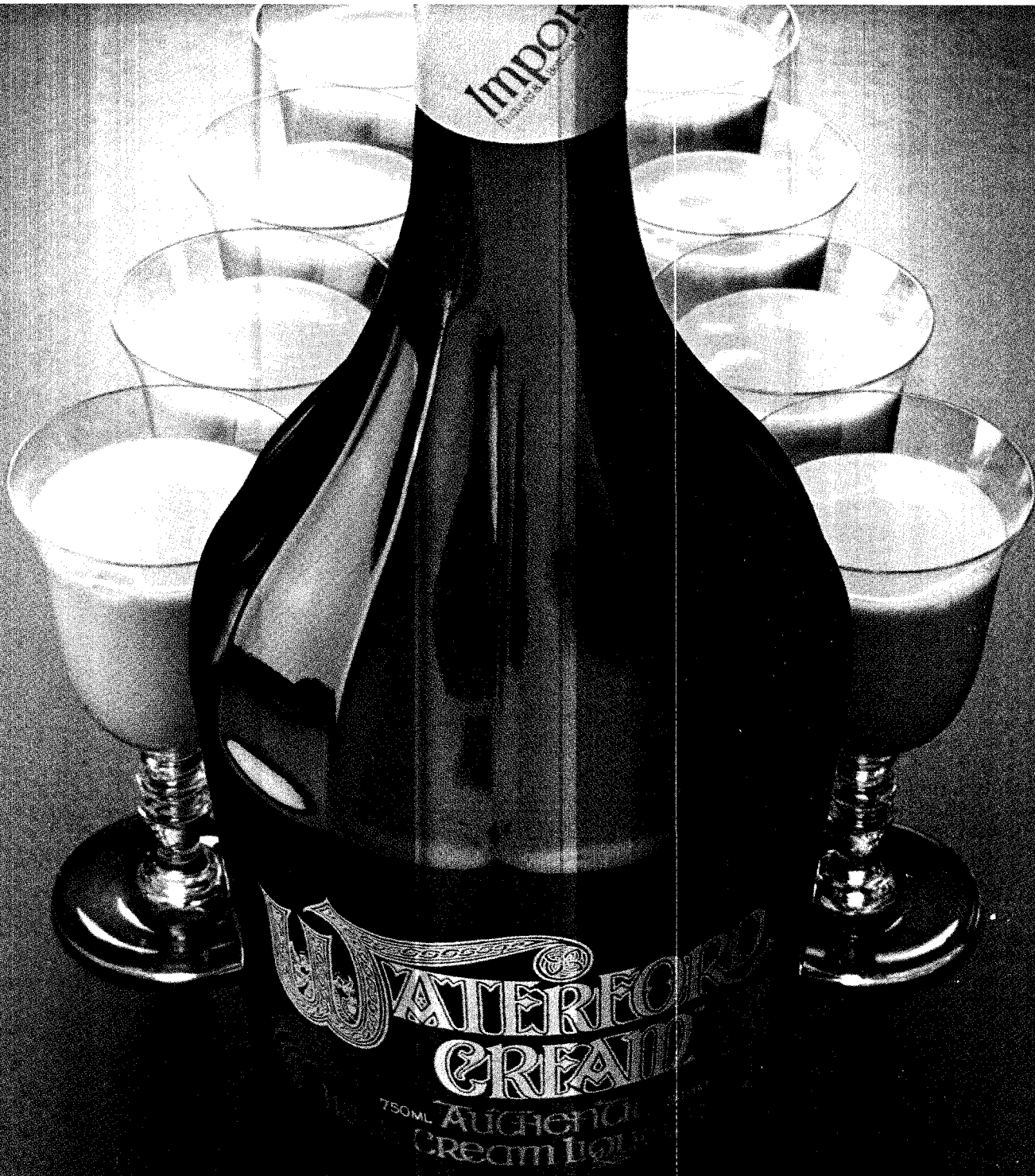
NEW YORK

Romantic Classics

Interior Design • By Anna Wintour



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Peddler Mania

By Nicholas Pileggi

Peddling fever has erupted in New York. Whether due to a recession-fanned thirst for bargains or the astronomical rise in commercial rents, the number of sidewalk salesmen—and the volume and variety of the goods they sell—has tripled in the last three years. Despite restrictions, thousands of vendors overrun Manhattan's streets each day displaying job-lot merchandise and a smorgasbord of edible delights. Merchants complain about illicit competition, city officials about the health hazards and unpaid taxes. Yet, for a quick bite or an impulse buy, the sidewalk bazaar and its unbeatable prices have worked their way into city life.



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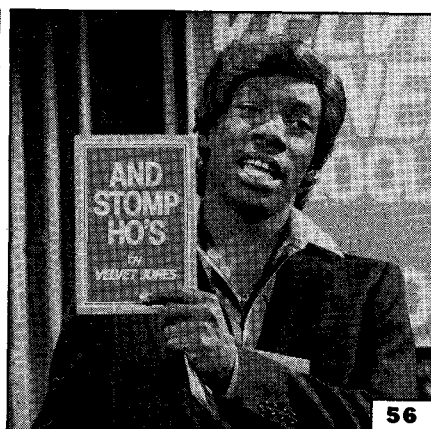
Interiors: Romantic Classics

By Anna Wintour with Jacques Dehornois

It takes confidence to create an interior that reflects one's own personality, style, and way of life. But the results are worth it, as the rooms on pages 41 to 55 clearly demonstrate. If the feeling of the rooms is romantic, it's because the people who live in them need places of quiet retreat after their busy workdays. If the décor transcends the predictable, it's because the owners have brought a fresh eye to the classics.



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Eddie Murphy Live

By Chet Flippo

Eddie Murphy is an original, razor-sharp fast mouth who has carried *Saturday Night Live* almost single-handedly since it lost Chevy Chase, John Belushi, and the rest of the initial cast. His first comedy album is selling well, and his first movie will give him co-star billing with Nick Nolte. That a black, 21-year-old stand-up comic should be doing so well is no real surprise. That he's being talked about as the country's major new comedian is.

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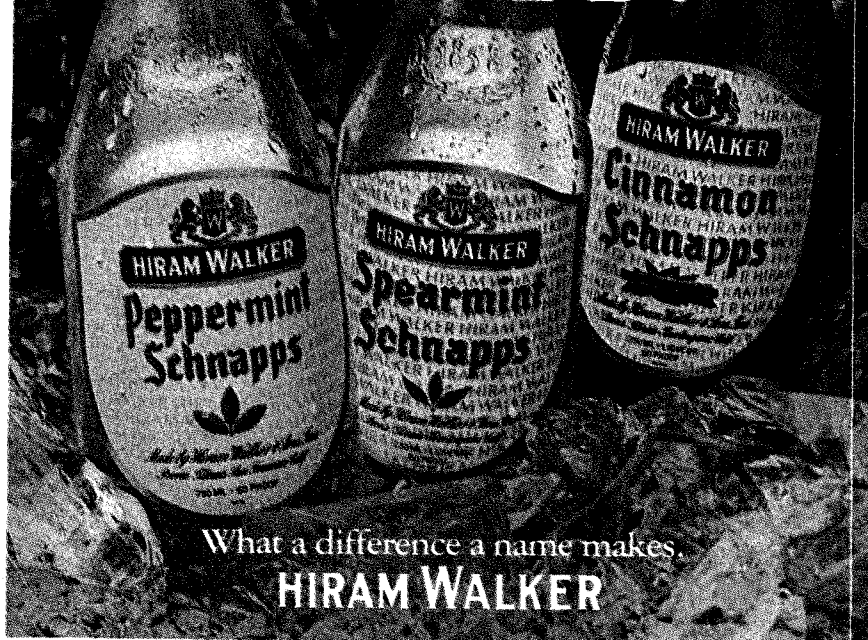
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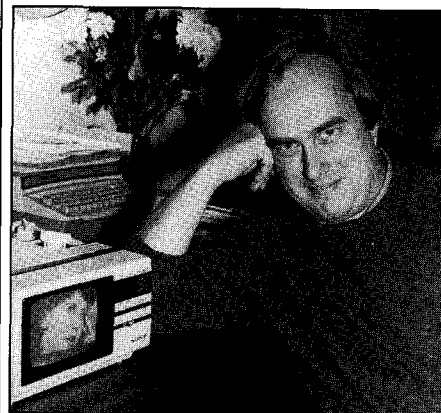
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BETWEEN THE LINES

A New Critic

JAMES WOLCOTT CONFOUNDS ALL THE responsible educators' warnings about how a TV overdose can dissolve your mind. Every waking moment that Wolcott is at home, he is watching or listening to his color Sony, his black-and-white portable, or one of his video-cassettes; yet the result is some of the most vivid, literate, and penetrating criticism in America today. His television column, which begins this week, is quick, tough, and funny, rich in metaphor and unafraid to tackle such knotty philosophical problems as What



Wolcott: Two TV's, many opinions.

right does one woman have to be as gorgeous as Michele Marsh?

Wolcott's first TV memories are of *Amos 'n' Andy*, then *Leave It to Beaver* with his after-school milk and cookies. While still a sophomore at Frostburg State College, in Maryland, he sent Norman Mailer one of his papers, and Mailer offered to recommend him for a job at the *Village Voice*, where he began a television column in 1976. For *New York* he wants to be both "responsible, in the way I cover TV, and irresponsible—I don't want to issue position papers on Violence in the Media or The Anchorwoman: Whither?" He is disturbed by the way "TV increasingly feeds on itself and has very little to do with what goes on in the real world. Now there are talk shows about soap operas."

When not criticizing television, Wolcott writes a literary column for *Harper's*, a film column for *Texas Monthly*, and essays for *Vogue* and the *New York Review of Books*. He is 29, unmarried, and lives with a cat named Gully. For Wolcott there has been only One Woman, and he has never gotten over the anguish of seeing her married last year—on television, yet!—to that oaf with the big ears.

Photograph by Carrie Boretz.



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LETTERS

That *Cosmopolitan* Gurley

I REALLY MUST TAKE MY HAT OFF TO Helen Gurley Brown ["The Queen of the Mouseburgers," by Jesse Kornbluth, September 27], a woman who has reached the top level of her profession without apparent intelligence, self-respect, or talent. Since the trash that passes for "journalism" in *Cosmopolitan* is legendary, her sexist and selfish opinions did not shock me. What I *did* find revolting was her callous comment that she wished more women would be killed in plane crashes in order to even out the male-female ratio. These words bespeak a shallow, mean, and stupid woman.

Dorothy Kauffman
Manhattan

WHY COULDN'T MADAME MOUSEBURGER be in a plane crash? One less lioness to contend with in "the arena."

Caroline Betteridge and Ann Sandhorst
Manhattan

HOW WOULD SHE FEEL IF WE STARTED booking the flight with her mother, sister, cousin, best friend . . . ?

Adele Heyman
Manhattan

Quel INSOLENCIE, quel BLASPHEMY—comparing Helen Gurley Brown to Mother Teresa! One lives her life to serve others, the other lives to serve herself. Madame Pompadour is alive and well and living at *Cosmo*.

Mary Lydon
Queens

AFTER READING JESSE KORNBLUTH'S amusing article, I have come to the conclusion that Mrs. Brown is more to be pitied than envied. Here is a woman who is filled with anxiety—afraid of losing her husband, terrified of gaining a few pounds or adding a wrinkle, worried about a drop in *Cosmopolitan's* circulation and one day losing the wealth that she has worked so hard to accumulate. What good is all this success if she can't relax and enjoy it? Despite her efforts to become a glamour girl, Mrs. Brown still looks like a small-town librarian whose imagination is wilder than her actual deeds.

Muriel Marks
Manhattan

WHAT AN INTERESTING ARTICLE. I ESPECIALLY liked the John De Andrea sculpture.

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

tures of Helen, Helen and Staff, and Helen and David. Gee, they look so real!

Suzanne Price
Manhattan

IT IS DIFFICULT TO TAKE A 60-YEAR-OLD woman clutching a teddy bear seriously. Would Edward Kosner allow himself to be photographed with a teddy bear for *Cosmo's* cover?

Nancy E. Mooney
Brooklyn

Editor's note: *Cosmo* hasn't asked.

TV Guidance

EVERY YEAR IN YOUR FALL PREVIEW issue [September 20], the television overview is full of snide comments condemning all programs before they are even previewed. In contrast, the other overviews are descriptive and informative. Anyone can spot the recycled trash and make limp jokes about the ad campaigns. However, someone knowledgeable about television and aware of the credits of the people responsible for the new shows could alert your readers to offerings that may prove worthwhile. For instance, the guys who created *Cheers* wrote a lot of the old Bob Newhart show and many of the early episodes of *Taxi*. That makes me curious about *Cheers* despite NBC's possibly annoying ad and despite your very annoying Lewis Grossberger.

Casey Cowen
West Los Angeles, Calif.

Alice

RE THE PHOTOGRAPH OF *Alice in Wonderland* on page 40 of your Fall Preview issue [September 20]: In case your readers wonder who the Alice is, she is the talented actress Josephine Hutchinson, who originated the role in Eva Le Gallienne's 1932 production.

George Speck
Manhattan

Murder Most Foul

IT IS UNFORTUNATE THAT EVERY READER of *New York Magazine* didn't have the opportunity to listen to the tape-recorded Quartararo confession when it was played at the Pius murder trial in Riverhead last year ["Trouble Boys," by Jesse Kornbluth, August 30 and September 6]. There would certainly be no current raising of eyebrows and suggestion of doubt over guilt or innocence. The hundred or so people in the courtroom heard a stone-by-stone account of how rocks were shoved down the throat of a thirteen-year-old boy, with a matter-of-

factness akin to ordering a Big Mac, French fries, and a Coke at McDonald's. This was a calm recitation of facts, not a rehearsed or coerced confession under pressure, as Mr. Kornbluth and the defense attorneys would have one believe.

Writers like Mr. Kornbluth know there is money to be made on tragedy. Truman Capote made millions with a book and movie presenting a sympathetic portrayal of two young murderers, *In Cold Blood*. Unlike the author of the *New York* series, Mr. Capote didn't attempt to smear the character of innocent victims to solicit sympathy for the subjects of his story.

Fortunately for our society, this case was decided by jurors who rendered a just verdict based on facts and law and a preponderance of evidence, rather than by magazine readers who can be swayed by innuendo, supposition, and unwarranted sympathy for cute killers.

Robert R. Loeffler
Smithtown, N.Y.

JESSE KORNBLUTH'S ARTICLE WAS EXTREMELY well done and the most compelling piece you've published in a while. I'd like to see more "murder mysteries," if you will, in *New York*.

Michael Aron
Princeton, N.J.

Cheesecake

HOW DID WE FALL FROM GRACE? ALMOST every other Columbus Avenue business was mentioned in "New York's New Left Bank" [by Peter Hellman, August 30]. Just to refresh your memory, Miss Grimble opened in 1968 at 283 Columbus, where Julie Baumgold found us. We moved to 305 Columbus in July 1969.

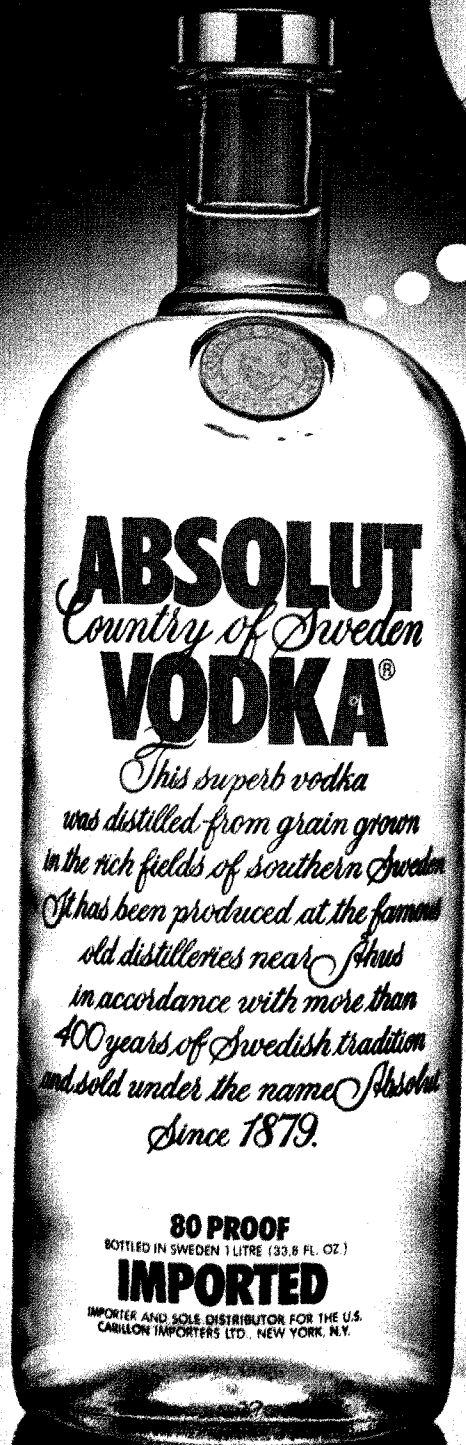
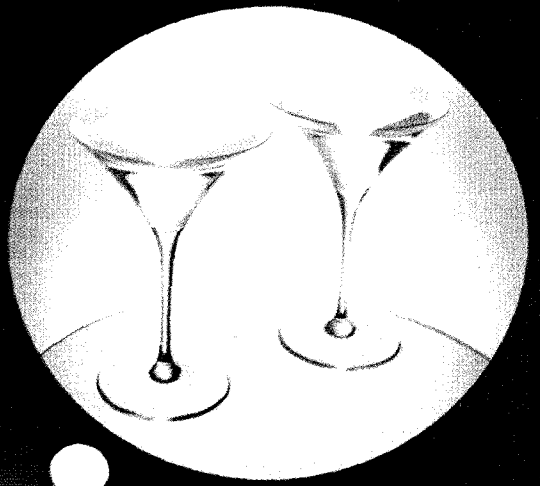
Sylvia Hirsch
President, Miss Grimble
Manhattan

Past Imperfect

IN CARTER WISEMAN'S INSTRUCTIVE ARTICLE on Gracie Mansion ["A More State-ly Mansion," September 13], did your art director reverse the lead picture, of the building as it was in 1890, or did he reverse the one of the building as it is today? (Ed Koch looks turned inside out, somehow, so I suspect the latter.)

Peter Blake, F.A.I.A.
Chairman, Department of Architecture and Planning
The Catholic University of America
Washington, D.C.

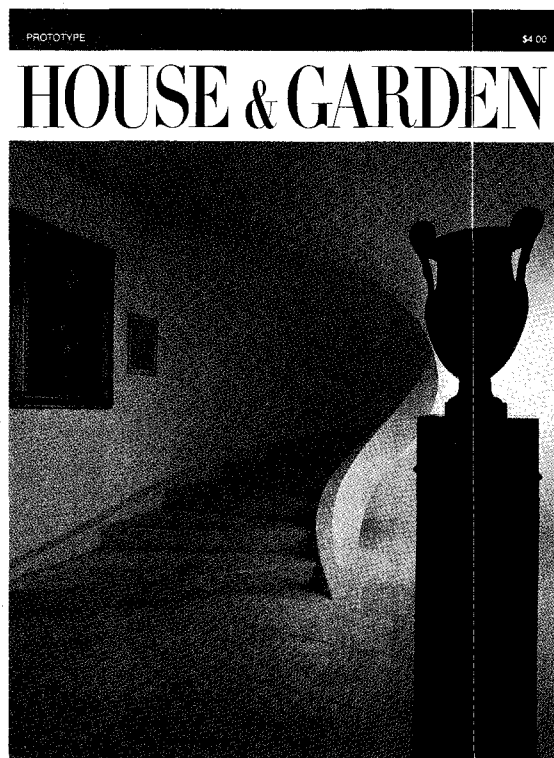
Editor's note: The picture of the mansion in 1890 is a tintype—a process that produces a reversed image.



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INTELLIGENCER

Lehrman Feeling Koch's Loss

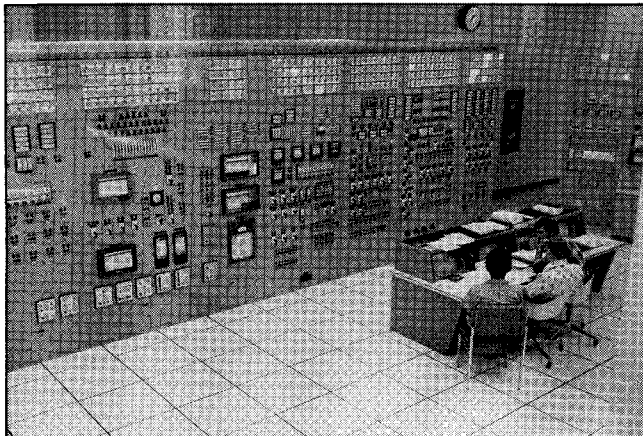
MAYOR KOCH'S SURPRISE loss in the gubernatorial-primary race was also Lew Lehrman's: The Republican candidate was left holding thousands of dollars' worth of anti-Koch commercials and research.

The drugstore tycoon was so positive that Koch would be the Democratic standard-bearer that he made two television ads lampooning the mayor's infamous *Playboy* interview and attacking his position on taxes and crime.

Lehrman's staff had also been doing extensive detective work on the expected rival. Combing the Democrat's record for glitches "was part of everyone's duties," said a Lehrman aide.

What will become of the two tapes? "We threw them out," Lehrman's campaign manager, Karl Ottonen, tersely told *New York*.

Did Nuke Unit Sit on a Secret?



Problem? Training replica of Indian Point control room.

AFTER SITTING ON EVIDENCE for over two years, the Nuclear Regulatory Commission has quietly notified utilities that the main control panels at seven reactors are flawed. And it warned that similar defects may exist at 21 other plants, including Indian Point, in New York.

An agency inspection in March 1980 first detected problems in the welding of the steel panels, which pro-

tect the instruments that shut down a reactor in an emergency. More such evidence came to light this March, but the N.R.C. didn't tell utilities until late August and September that, among other things, the panels had been made by "unqualified" welders using "uncalibrated" machinery.

"The N.R.C. only notified utilities because it heard that a report on this was be-

ing leaked," charged a staffer at the Institute for Policy Studies' whistle-blowing project that obtained internal agency documents on the problem. Defective panels were "identified" at plants in New Orleans; Midland, Michigan; Byron, Illinois; and at other sites, the N.R.C. told its operators. It said Indian Point and twenty other plants that used the same panel suppliers are suspect.

An agency spokesman said the delay in publicizing the matter was because "we had to determine whether the problem was widespread," adding that the "potential safety significance" was "still under review." But Bob Pollard, a former N.R.C. manager now with the Union of Concerned Scientists, argued that the significance is obvious: "In an earthquake, your panel could fall apart, and then you might as well evacuate the area."

Next, the Oddest Couple

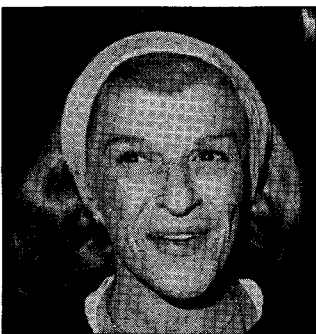


Rivers, Walker: A new wrinkle.

A DISTAFF VERSION OF *The Odd Couple* may finally hit the boards after clearing a critical male obstacle—playwright Neil Simon.

Comediennes Joan Rivers and Nancy Walker decided the play could stand a new twist, so they asked Simon to alter it in order for Walker to play the sloppy sportswriter to Rivers's prissy divorced photographer. He balked.

"I was told that Simon



thought it was a terrible idea," said a Hollywood insider, columnist Jack Martin. "But they read the play for him, with Marsha Mason [Simon's wife] reading all the other parts, and he was bowled over."

A source close to the actresses said Simon is now busy rewriting the show, which is expected to be staged first in Los Angeles.

The 'Post's Jewish Observer

IN A CONTROVERSIAL RESPONSE to accusations that the *Washington Post* is "biased" against Israel, the paper is allowing a Jewish community leader to monitor its editorial operations for a week.

According to an internal *Post* memo, Michael Berenbaum, director of the Jewish Community Council of Greater Washington, started to sit in on the national, foreign, and metro desks last Tuesday.

tension between the newspaper and the Jewish community."

The memo, from a Bradlee deputy, specifies that during "this unprecedented exercise," Berenbaum won't be involved in editorial decisions, work on stories, or "lobby for changes."

Still, one *Post* staffer claimed Berenbaum's presence "is a pressure. The danger is we'll get softer, just to avoid criticism." And another source close to the



"It was my suggestion," said Ben Bradlee, the paper's executive editor. "I am interested in lessening the

paper argued, "The coverage of Israel has been evenhanded. Would you have invited Nixon in to observe [Bob] Woodward during Watergate?"

BY SHARON CHURCHER

Cabbies Nix Yankee Boss

GEORGE STEINBRENNER often says he admires cabbies, but many of them don't seem too fond of the Yankees' boss.

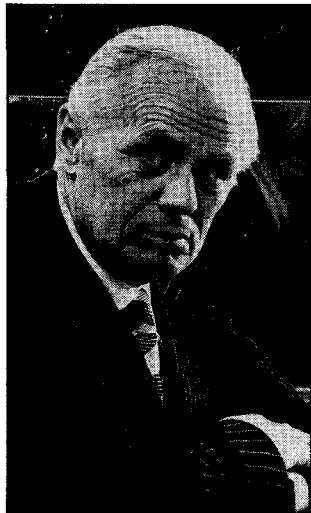
In a 25-question survey of nearly 900 New York taxi drivers, the Metropolitan Taxicab Board of Trade discovered that 61 percent of the hackies believe "millionaire Steinbrenner does not know what he is talking about when he makes constant references to the 'working-class guy.'"

Further, 57 percent blamed the owner for "ruining" the Yankees, and 56 percent said that the team would be better off if Steinbrenner sold out.

The taxi board, an association of fleet owners, insisted that it conducted the quiz only as a "public service." Yankee public-relations man Irv Kaze, however, complained that it was drafted so as to be "loaded."

"Would they have asked the same questions last year, when the Yankees won the American League pennant, or in any other winning year?" he asked.

Peaceniks as Bad Guys in New Film



Widmark: Anti-nuke hostage.

CONSERVATIVES, INCLUDING Ronald Reagan, may have found a film they can love as much as *The Green Berets*.

Who Dares Wins! The Final Option, a new British movie, takes on the right's current nemesis, the nuclear-freeze movement. The plot has anti-nuke activists, commanded by an American entertainer (Judy Davis), taking a United States secretary of state (Richard Widmark) and an ambassador hostage in London.

"The entertainer really makes you think of Jane Fonda," said Ann Stone, a conservative fund-raiser

who last week was arranging a private screening of the picture for Reagan. "People in the audience in Britain cheered when the secretary of state asked her why her activities were aimed only at Western democracies."

The film as yet has no distribution arrangement for this country, but Stone said it already has one fan: The president indicated he was "excited" as soon as he read the press kit, she explained. "With the nuclear-freeze movement on the referendum in ten states, this is an important movie," she added.

How Washington Handled Water-Music Affair

TOP POLITICIANS HAD THEMSELVES a party the other evening at Washington's National Aquarium—after banning the press.

"It was a conscious decision that this was not to be covered," said an aide to Commerce Secretary Malcolm Baldrige. The aide confirmed that the wingding was called "The Big Splash."

Baldrige's wife, Midge, served as co-chairman. For \$125 a ticket, guests like De-

fense Secretary Caspar Weinberger and Transportation Secretary Drew Lewis got to hear Michael Deaver and U.S. Information Agency chief Charles Wick render "Five Foot Two Eyes of Blue" on the piano, Agriculture Secretary John Block strum the guitar, and three Democratic congressmen sing classics such as "Rollin' in My Sweet Baby's Arms."

Technically, the affair,

which was kicked off by a speech on voluntarism by Ronald Reagan, was to benefit the aquarium, whose funding was eliminated in the 1981 federal budget. But one insider claimed it was "an excuse to let your hair down." Twenty goldfish certainly got no benefit from the occasion: Placed in bowls on the tables, they died "from lack of oxygen," said aquarium curator Brian Montague.

Media Notes From All Over

THOUGH FORMER *Daily News* editor Michael O'Neill has retired to Scarsdale, there's one tie to the city room he apparently has found impossible to sever. "He's editing a collection of my columns," Jimmy Breslin told *New York* recently. "I wouldn't bother with it. He's a nice fella, a lovely human being, and he's doing me a favor." Breslin's last collection, brought out by Viking in 1967, was annotated by Richard Wald and James Bellows, who worked with the columnist at the *New York Herald Tribune* and are now television executives. Viking editor Cork Smith told Breslin's agent it would be "nifty if we could find someone like them" for the new collection. O'Neill fit the bill, and "now it's up to him how he works," said



Foster: Wrestling in print with Hinckley's obsession.

Smith. "But the first book is a pretty good pattern." That work began with the observation that since Breslin was "too fat" and drank and smoked too much, it would be surprising if the writer, now 51, made it "past his fortieth." ... Senator John Warner, who is asking \$2.4-

million for the Georgetown house he shared with now estranged wife Elizabeth Taylor, is reportedly offering potential buyers a little "extra": the king-size, yellow quilted comforter under which the pair snuggled in happier days. That's according to a story by writer

Kitty Kelley in the November issue of *The Washingtonian* magazine. Kelley also writes that Warner plans to get a new dog, and has asked Taylor's permission to name it "Liz." A Warner aide said the mutt, "a little cutie pie Jack Russell," has now been acquired and so christened. "I've no idea about the comforter," the aide added. ... John Hinckley Jr.'s obsession with Jodie Foster is apparently being analyzed by yet another writer—Jodie Foster. Sources told *New York* that the actress's thoughts on Hinckley and the Reagan shooting are scheduled to appear in the December issue of *Esquire*, where the actress worked this summer as an intern. Editors at the magazine wouldn't comment on the piece, which is tentatively titled "Why Me?"

**It's a squashy
little mensch, the kind
of guy you want to
take home to mother."**

—Steven Spielberg

Ugly he may be; but he's little, affectionate, likes beer, and needs help. Apparently an irresistible combination: in the two months following the premiere, moviegoers spent \$200 million to see the triumph of E.T., and to cry a little as he waddles up the gangplank to go home.

But *People* found there's more to E.T. than a phenomenal success. Steven Spielberg, E.T.'s creator, is our kind of guy. "Action is wonderful," he says, "but I became a movie-maker to make stories about people and relationships." Which *People* thinks is what everything is all about.

So that while *People* tells the

ingenious trade secrets that make E.T. move, we also explore the many facets of the sentimental genius who brought him to life.

A warmly fascinating story about the way dreams are realized. Another reason perhaps that *People* was again selected a finalist for the National Magazine Awards, this year both for Reporting and for General Excellence.

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as the whole human race.**



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2.4 fl. oz./71 ml

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HEIDI GUYBY ALEXIS NPK

On Madison Avenue/Bernice Kanner **CAN'T STOP THE MUSIC CHANNEL**

Rock Around the Clock

IT MAY NOT BE QUITE *your* THING, WITH those swirling bands of light, the eerie fog, punk characters, and frenetic, disjointed images hurtling onto the screen and then disappearing to the driving, pounding beat, but an awful lot of people, especially 12- to 34-year-olds, are gyrating to it. Enough people, at least, to make MTV: Music Television the fastest-growing cable-programming service in America.

Indeed, MTV, which may be the only truly novel concept to emerge in the vast new world of cable, appears to be blooming while other cable systems fade. In the last two months, CBS has announced plans to bury CBS Cable, the Disney Channel partnership has dissolved, and the Movie Channel's talks with film studios are believed to be in trouble. Everyone is speculating on which ailing cable service will succumb next. While the industry awaits the shakeout, at MTV there's a whole lot of shaking going on.

Growth isn't the only thing explosive about Music Television; the programming is, too. Flip the set on at 2 A.M. or 2 P.M. (after all, this is round-the-clock rock video), and though you may not love what you see, chances are you'll be stimulated. This programming sets the heart pumping and the feet thumping.

It also puts you in touch with the latest sounds and, yes, sights. In one 40-minute period I saw a raft of musicians—including many I had never heard of and probably never will hear of again—bring their rock-album covers to life in 3-minute vignettes. A smattering:

□ The J. Geils Band, a mean-looking group in black leatherette and slit-eyed sunglasses, performs "Love Stinks."

□ Balladeer Glen Frey, in a natty Tom Wolfe suit, croons "I Found Somebody" at a pickup bar and enacts the words, picking someone up and leaving with her.

□ The Cars cruise Main Street, U.S.A., where real-life scenes, such as a grocery bag splitting open, take on a bizarre, nightmarish quality, flashing on and off the screen to the driving beat of "Shake It Up."

□ Huey Lewis and the News strum and grimace and thump out "Some of My Lies Are True" while jumping all over a rock jutting up from the sea.

□ As Steve Miller sings "Abracadabra," mice turn into rabbits, and jugglers pull eagles out of thin air, cavort in executioners' masks, and swallow fire. This one looks like an ad for *The White Hotel*.

□ Devo's robotlike chorus line provides comic relief by somersaulting and falling down, fighting electrocution while making toast, and scaring Mom by

smooching with her daughter to the tune "(I Can't Get No) Satisfaction."

□ BowWowWow performs "I Want Candy" on a beach where red-and-white-striped canes sprout like palm trees, and men buried in the sand up to their necks "dance" with women with punk Mohawk haircuts. Ionesco would feel welcome.

In between, V.J.'s (otherwise known as video jocks) prattle, interview rock greats and new New Wave bands, and telecast news bulletins from the rock world. There are also droll and elaborate promotions and contests. One promo in the former vein notes that before MTV, people had to work hard to entertain themselves. Another asks why you should risk the hazards of outdoor sports when you can enjoy yourself indoors. A bike wobbles out of control down a stone staircase.

The more elaborate promotions include regular One Night Stand contests. Win one and fly to a top rock concert anywhere in the country and back home the same night. MTV has handed out Pac-Man games, given away Hawaiian holidays with Devo, and staged house parties in winners' backyards. MTV was a good guest in the home of a fifteen-year-old Michigan winner. It brought gifts of a wide-screen TV, a new stereo system, a year's supply of Pepsi-Cola, and \$300 to clean the rugs after the party. The teenage boy had beaten out a 57-year-old woman who had stacked the deck with 1,300 entries.

Not every promotion has gone smoothly, reports Bob Pittman, senior vice-president for programming of Warner Amex Satellite Entertainment Company (WASEC), the channel's parent. Once, a chimp hired to draw the winning card from a pile of entries attacked an MTV V.J. instead. And at last year's New Year's Eve party, at the Hotel Diplomat, "120 percent of the people we invited showed up."

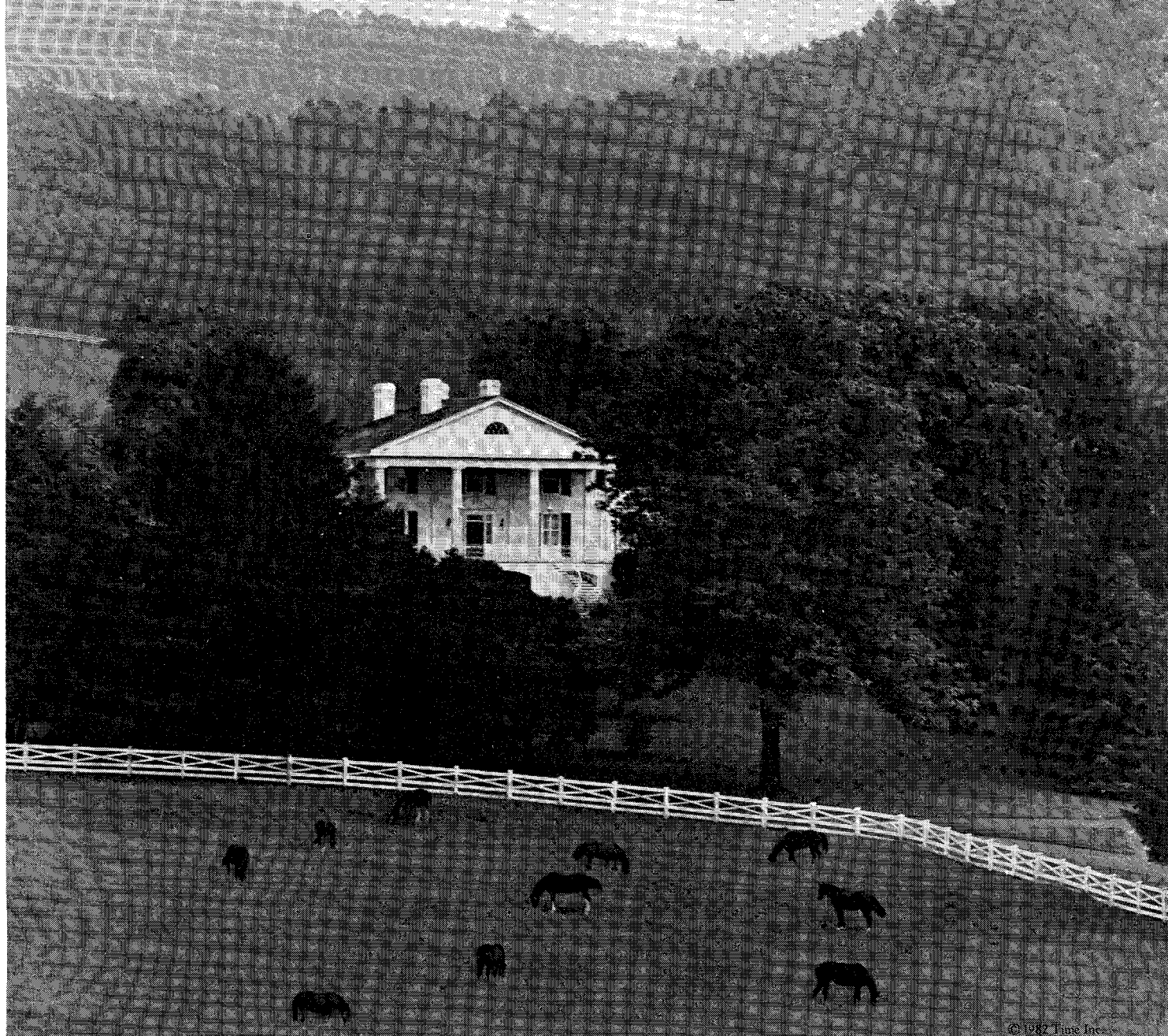
Then there are the commercials shown on MTV. Sure, many are conventional, but many others are sure to keep you from heading for the fridge. Budweiser offers 90 seconds of life in a hip bar, where people actually sip beer, something they are not allowed to do on network TV. Kraft, one of television's more conservative advertisers, pushes mustard and cheese in a New Wave rock spot as mesmerizing and dreamlike and, to use an anachronism, far-out as the programming itself.

Getting advertisers to sign on with



Making a hit: Kim Wilde performs "Chequered Love" on MTV.

When you're ready to go out to pasture, make sure you own the pasture.



© 1982 Time Inc.

While you're racing after success, retirement's the last thing on your mind.

You're having too much fun to think about quitting.

But someday maybe you'll be ready to kick your feet up and relax on a couple hundred sweet green acres.

You want to be able to take your pick of pastures or castles or tropical

isles. And that takes drive.

The nice thing is, you don't have to hide your ambition anymore.

"If you've got it, go get it." That's what society is telling you these days.

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FORTUNE's how to make it. And keep it.

And it's where to put your advertising if you want to succeed with the fast-track people.

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*has moved to America with Thomas Hoving
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 **The Royal Caribbean Hotel**
Montego Bay, Jamaica



MTV wasn't easy, though the price is right: The most expensive 30-second spot fetches \$2,500, whereas 30 seconds on *Dallas* costs \$160,000. And WASEC, the nation's largest seller of cable-TV advertising, had a fine reputation from its Movie Channel and Nickelodeon, the children's channel. But rock 'n' roll is the kind of fare from which advertisers have traditionally shied away, and MTV had no audience numbers to report and no pilot to show.

In fact, it had only eight months' gestation after the boards of American Express and Warner Communications blessed the concept. In January 1981, WASEC president John A. Schneider and executive vice-president John A. Lack asked a roomful of Warner and American Express executives for a total of more than \$20 million to launch MTV. Amex president James Robinson III listened to the two-and-a-half-hour pitch with his leg—in a cast from a skiing accident—perched on the table. He asked Schneider if he'd spend the money were it his own, heard Schneider's affirmative response, and approved the idea.

To Lack's and Schneider's surprise, Warner chief Steve Ross took longer. He battered the two with questions before finally admitting that his teenage stepchildren and their friends had convinced him that Music Television's fare was America's next generation of popular music. The division rushed to ready a show.

"At first, advertisers thought we were crazy, a bunch of guys working out of a phone booth," says WASEC senior vice-president Bob McGroarty. "We finally persuaded thirteen hardy souls to come with us. We offered to do their commercials for them, which pissed off the ad agencies [which earn commissions for placing spots]. We offered to do special research and promotions. We offered anything and everything to get them to give us a try."

Pepsi-Cola, after dabbling, split the cost of a research study with MTV, analyzed the results, realized it had found an efficient way to reach 12- to 34-year-olds, and more than doubled its spending with MTV. The stampede had begun. Today, MTV has 99 advertisers, including General Motors and Warner-Lambert, runs eight minutes of commercials an hour, and expects to take in \$7 million to \$9 million this year. That's considerable, but still far short of the \$14 million the team had originally projected, and Wall Street is abuzz with talk that a third partner is being sought to kick in some cash for WASEC.

Luring advertisers was only one of MTV's challenges. Getting programming and a place to show it. But within three months, MTV had video c

to make—for free. MCA was the last major label to fall into line, causing the team intense anxiety. Now it is rumored that record companies are considering starting to charge for the clips.

Cable companies had to be persuaded to turn over a channel, sometimes at the expense of programming already on. "We assured them it would give them lift—that is, new subscribers," says Lack. What's more, it let them sell stereo capability at an average of \$1.50 extra a month—MTV is the first TV channel ever to telecast in stereo—and second-set hookups at around \$2 a month. "Parents complain that they can't listen to this stuff downstairs," Lack explains, "so they order a cable for their kids."

Last month, Manhattan Cable became the 825th of the country's 6,000 cable systems to sign up MTV. Music Television now reaches 7.5 million subscribers, and expects to be in over 10-million homes by January. For the most part, the prime audience, the generation that grew up with rock 'n' roll and TV, is not apathetic to this radio station with pictures. The average MTV viewer watches an hour a day weekdays and an hour and a half a day weekends. When asked if they'd watched within the last 24 hours, half of MTV's viewers said yes.

But MTV is not just pumping up its audience. It's also pumping up record sales. "In Europe, records have been sold on TV for years," says Lack. "I knew they could be sold that way here and that the record business was in the toilet. Radio was not breaking in new groups. Stations had gone too Establishment. They'd begun to play the 'classics.' And cable wasn't offering anything new. We knew, heart and soul, that this could move merchandise."

"Without question, MTV has had an explosive effect on record sales," says Joe Cohen, executive vice-president of the National Association of Recording Merchandisers. "All reports from the field tell us that it's spurring sales the way *American Bandstand* and Dick Clark did in the 1950s."

Alas, all good ideas spawn imitations, and MTV is no exception. Come sometime this fall, Inner City Broadcasting's Apollo Entertainment Television will transmit six hours daily of "adult contemporary" music. The Nashville Network, a partnership of Group W Satellite Communications and WSM, Inc., which owns the Grand Ole Opry, plans to provide country music and related programming eighteen hours a day next year. And a Chicago radio station is already distributing round-the-clock classical and folk music to 160 cable-television systems.

Good-bye, perhaps, to video games and *Charlie's Angels*. But not for me. I'm moving uptown to Group W Cable territory, where MTV just isn't.

If there were more women's business suits anyplace else, we wouldn't be in business.



We also wouldn't be here to tell you about all the classic suits, sport jackets, slacks and skirts we're offering. Just for fall, and just for businesswomen.

You see, business suits are all we do, so we can't afford to be outdone.

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As for the business at hand tailoring, all our suits have features like French-felled collars and full handbasted linings.

We should know. We made our suits what they are today. Because we're the manufacturer.

Something that lets us make our suits what they aren't—expensive. They're \$189 to \$272. A lot less than what you'd pay elsewhere, for what's probably a lot less of a suit.

Come see our fall classics. Just allow yourself enough time to see them all.

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If there were better business suits at any price, we wouldn't be in business.

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The City Politic/Michael Daly

CUOMO DOES IT THEIR WAY

The Last Lap

ON THE MORNING OF HIS FIRST APPEARANCE with his Republican opponent for governor, Mario Cuomo stepped out of the shower, pulled on a baby-blue bathrobe, and made an announcement to his wife and mother-in-law. For weeks, Cuomo had been saying that he sensed something in the streets that was not showing in the polls. Now that something had made him the Democratic candidate, and a new slogan seemed appropriate.

"The slogan," Cuomo said, "is 'He did it our way.'"

Then Cuomo ducked into the bedroom. He came out wearing a white shirt and the pants of a dark-blue three-piece suit. In his right hand, he held a black, size-36 Louisville Slugger. Cuomo said that he had been given this baseball bat two years before by Mayor Jimmy Griffin, of Buffalo. At the time, Cuomo had heard Griffin say, "You're a stand-up guy. You've always been there when we needed you." This year, Cuomo called Griffin and asked him for his support in the Democratic primary against Ed Koch. Cuomo heard Griffin ask, "What did you ever do for us?"

Hefting the bat, Cuomo now said that it had more handle than he had liked when he was a baseball player. Then Cuomo said that he still faced a five-week battle that could prove his doubters right. Cuomo said, "I've got to go get Jimmy Griffin and make friends with him." Cuomo handed the bat to his twelve-year-old son, Christopher, and asked how he would approach Griffin. Christopher said, "Hit him on the head with the bat."

Then the telephone rang. A friend from Queens was calling to say that one of the power brokers who had backed Koch was ready to sit down with Cuomo. Shaking his head, Cuomo said to the friend, "All the money that went for Koch that I criticized, every bit of it is reaching out for me." The friend reminded Cuomo that the power broker could deliver a sizable chunk of the Jewish vote. Cuomo said, "This guy was born wanting things. On his way out of the womb he was looking to do business with the nurse. I know he could deliver a lot of things. Tell him he can go deliver but just stay away from me."

Hanging up, Cuomo said that he was

late for the Steuben Day Parade, in Manhattan. He saw that Christopher was wearing shorts and told him to put on some pants before going out. Cuomo waited until Christopher came down in a pair of denims. Cuomo gave him a kiss and asked him if he wanted a dollar. Christopher said, "A dollar never hurt." Cuomo pulled two dollar bills out of his wallet and said, "Two dollars for an emergency. Don't spend it. Don't buy pizza."



Facing off: Cuomo and Lehrman with parade marshal.

On the Grand Central Parkway, Cuomo ran into a traffic jam. Making small talk, an aide remarked that the Yankees were only two and a half games out of the cellar. Cuomo said, "Money's losing everywhere this year." Seconds later, a brown car pulled alongside Cuomo's. The driver flashed a thumbs-up sign.

"What would you pay for that?," Cuomo asked. "No matter how much you pay for it, you couldn't buy it."

Finally, the car broke free of the traffic and rolled into Manhattan. Cuomo said that his daughter Maria had tried to make him more photogenic by giving him an ice pack designed to reduce the bags under his eyes. Cuomo had tried the device and decided it had no effect.

Cuomo now said, "She said it worked and said she was going to get another one for my nose."

As the car cut across town, Cuomo heard a shout. Thinking somebody had called his name, he looked around and raised his hand to wave. Then he realized that the voice belonged to a man who was calling to a passing girl. Cuomo said, "Now I am getting egocentric." The car continued to Madison Avenue. Cuomo hopped out and walked down the block to the parade.

Lew Lehrman, the Republican opponent, stood by the reviewing stand with his family. Cuomo picked up three-year-old Peter Lehrman, who was dressed in lederhosen. Lew Lehrman said, "Peter, tell the lieutenant governor who's going to be the next governor." Peter pointed to his father. Cuomo said, "But, Peter, you don't even know me."

Taking his place at the center of the reviewing stand, Cuomo posed for pictures with Lehrman. As Ed Koch passed, a parade official asked him to come over. Koch declined. The official insisted. Koch shrugged and walked up to the stand. Cuomo held out his hand and said, "Hello, champ." Koch said, "Good luck." Then Koch slipped away.

The parade official announced that it was time for the candidates to join the march. Cuomo strode to the middle of the street and said, "Where's Lew? Get Lew." The announcer read off the list of honored guests, a list that overlooked Cuomo. The announcer then apologized. Cuomo said, "That's okay. You can still come to the mansion."

The parade started up Fifth Avenue, and Cuomo put his arm around Lehrman's oldest son. The son spoke of his father's opponent in the Republican primary, Paul Curran.

"Mr. Curran was very nasty to Daddy," the son said. "He kept calling him names."

"It was just a political argument," Cuomo said.

"No, it was nasty. I hope this won't be nasty."

From the sidewalks came calls of "Mario, Mario" and "Good boy, Mario." Waving with his right arm, Cuomo kept his left arm draped around the son. The son said he was hurt when hecklers attacked his father. Cuomo said, "Some of it they don't really mean."

Some of it they do; they want to insult you, hurt you because they're unhappy. You have to feel sorry for them. They must be terribly unhappy to want to make you unhappy." The son said, "Yeah, but I don't like it."

As the parade paused to allow the stragglers to catch up, Cuomo drifted away from the son and started talking to the father. They spoke of children and jogging. A Cuomo aide named Peter Johnson said, "They're feeling each other out. They don't know each other that well." The parade started up again, and the candidates kept talking. For a moment, Lehrman seemed to forget the people behind the blue police barricades. Then Cuomo said, "Wave to the crowd, Lew."

After the parade, Cuomo rode downtown. Apparently sensing that his great enemy now was overconfidence, Cuomo said, "You couldn't tell who the cheers were for." A few moments later, his car stopped next to a Honda sedan. The driver of the Honda said, "You're a shoo-in." Cuomo told the driver, "Lehrman's a good guy. He has a lot of money, and money talks. It's a funny business."

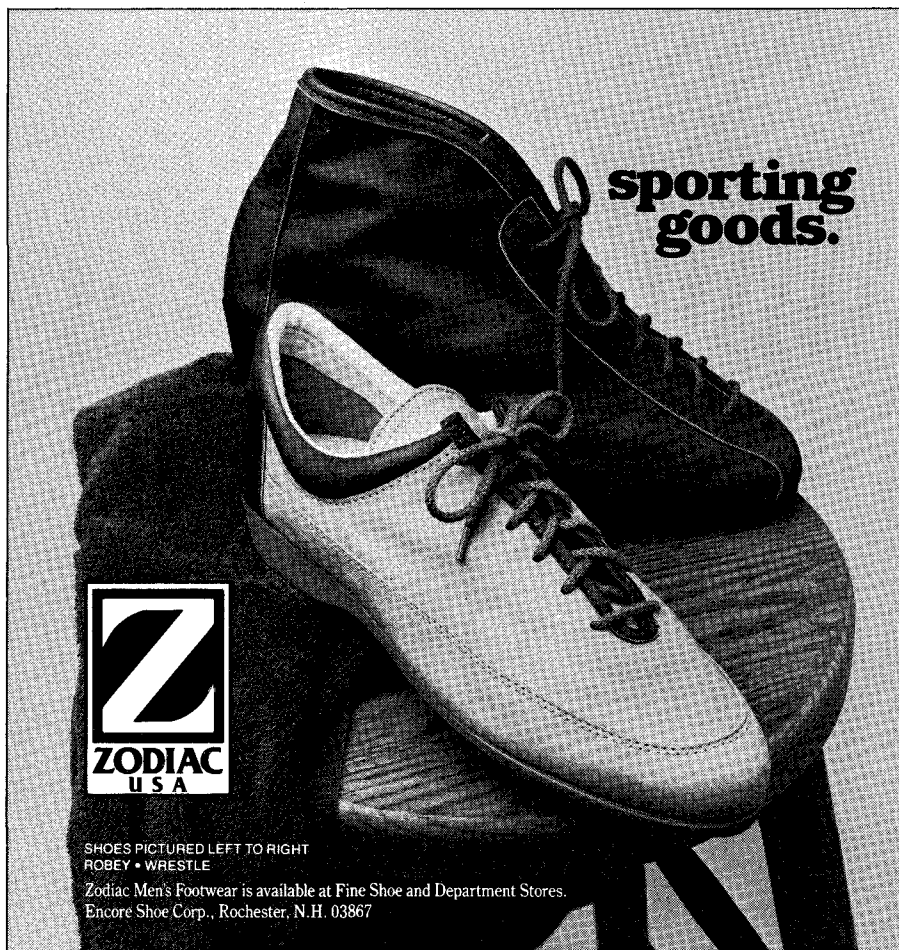
At about 2 P.M., Cuomo walked into his campaign headquarters on the second floor of an office building on West 39th Street. Cuomo's 24-year-old son, Andrew, had been in the private office at the front since early morning. Andrew is the campaign director, and there were some 200 telephone messages on his desk. About half were from politicians who wanted to be forgiven for backing Koch. These included a county leader who had informed Andrew at the state convention that Mario Cuomo had no chance of winning. The leader had now called to say that he had known since the convention that Mario Cuomo would win.

"Now I smile and say I understand," Andrew said.

When Cuomo came into the private office, Andrew was talking to Pat Caddell. Cuomo recited the slogan he had decided on earlier. Caddell said, "I like it." Andrew said, "We'll do it." Caddell held up some primary-night photographs. Cuomo said, "It's like looking at old box scores."

As Cuomo sat down, Caddell shut the door, and a strategy session for the next battle began. In Andrew's words, "the first was a Democratic incumbent mayor. This is a Republican drugstore owner." They would have to devise a new television campaign and re-target the prime electoral districts. They would also have to try to anticipate Lehrman's moves. Somebody had already told Cuomo that Lehrman planned to attack his record with the Carey administration.

"What am I going to do, look at the



sporting goods.

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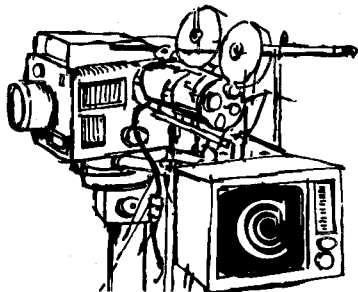
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DON HEWITT
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"60 MINUTES"

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inventory sheets for Rite Aid?," Cuomo asked.

After a while, Andrew came out of the private office. One staffer was washing the concrete floor in the back. Another was sorting through targeting sheets. Andrew turned to the three who were lounging in the main office and said, "This guy's got \$7 million and we've got 50 cents, and everybody's sitting around here. Good." Then Andrew said that he needed a breakdown of the voting in the heavily Jewish areas. He also wanted somebody to get in touch with the borough captains and get their recommendations for the next heat. He needed somebody else to clean the press office.

Stepping over to the coffee machine, Andrew took a deep breath and slowly exhaled. He was tired and the staff was tired and in five weeks there would be an election. Andrew was asked what the master plan would be. He answered, "You know what the approach is now? Put this guy out there. Let the people see and hear Mario Cuomo. I've tried scheming. I've tried figuring out what to say to these people and what to say to those people; you can design a speech by polls. Then he would go out and say what he wanted to say anyway. So now I save a lot of time."

Heading back to the office, Andrew sat down with his father to watch a television report on the primary. There was a repeat of part of Lehrman's acceptance speech. Lehrman said something about "thuggery," and Cuomo said, "You accuse a criminal of thuggery and he'll think you're complimenting him." An excerpt of Cuomo's acceptance speech came on. Somebody remembered that just before addressing the crowd Cuomo had turned to his mother and asked her if she had voted for him. The mother had been heard to say, "What's the difference? You won anyway."

When the show ended, Cuomo asked Andrew if he wanted to grab some dinner. Andrew said that he needed to stay and get out some letters to the other Democratic winners. Andrew asked what the letters should say. Cuomo said, "Congratulations on your victory. I know the good feeling. I also know that it means nothing unless we win in November."

Sitting down in a restaurant on Madison Avenue, Cuomo and three aides had Ruffino wine and pasta and veal. Cuomo coaxed one aide to finish the pasta on his plate, saying, "You can't leave that—they'll be offended." Somebody said that this was the first campaign they had ever seen where there were no romances among the staff. Cuomo said, "I was a virgin when I got married. The priest gave me a book." Cuomo then said that politics had revolutionized his marriage. His wife had proved to be at least as

good a campaigner as he was. And she had taken great interest in the net-worth statement he had filed.

"She looked at it and said, 'This means we have no money,'" Cuomo said.

The talk turned to the finances of the campaign. Those at the table included William Stern, the chief fund-raiser. For the primary, Stern had hustled \$1.7 million from some 6,000 contributors. These included a construction worker who gave a Cuomo aide a check for \$2.50. Now, Stern said, the big-money people were calling. And, unlike the construction worker, these people wanted to meet the candidate and be assured that their gift would be appreciated. Cuomo suggested that Stern tell them they could meet with Cuomo at a post-inauguration party. Bill Haddad, the campaign manager, looked less than pleased.

"Make it an act of faith," Cuomo said. "What the little people did, the big people can do. Tell them, 'You got to believe.'"

"Mario," Haddad said.

"Not bad," Cuomo said.

"Not bad, but not good."

"It's a wonderful idea. I'm surprised it took me so long."

A waiter came up with a card and asked Cuomo to write something for the owner of the restaurant. Cuomo asked the waiter's name, and the waiter said, "Ciro." Cuomo then said, "Watch what I'm going to do." Cuomo addressed the card to the owner and signed it, "Ciro's friend, Mario Cuomo."

When Cuomo returned to the headquarters, Andrew was studying a breakdown of the primary voting. Still looking at the numbers, Andrew got his coat and followed his father out to the car. Andrew said that he was worried they would stay on a plateau.

"Right now, you're at your highest number," Andrew said.

"No," Cuomo said.

"How can you say no?"

"Because we haven't even had a contest."

"Lehrman has to go up."

"Why?"

"He continues to spend three times as much as you."

"Why isn't he up to the moon now? He's spending as much as you can spend."

Fifteen minutes later, Cuomo walked into his kitchen. He opened the refrigerator and poured himself a glass of orange juice. Christopher, the twelve-year-old, told him that Ted Kennedy had called. Then Christopher said, "I thought of a strategy today you should have used. You should have said Koch was presumptuous." Cuomo said, "Not bad thinking for a guy who needs a haircut."

The National Interest/Michael Kramer

THE JERUSALEM SCENARIO



Coming on strong: Labor-party leader Shimon Peres at the Tel Aviv rally.

Who'll Promote Peres?

JERUSALEM

THERE IS A MARKET IN DOWNTOWN JERUSALEM called "Mahne Yehuda." If you're after fresh fruit, Mahne Yehuda is Mecca. The open-air stalls are run by the Sephardic Jews who fled to Israel in order to escape persecution in the Arab nations of the Middle East and Africa.

I arrived at the market shortly after Israeli radio reported a riot there. The rest of the press had already left. The press hadn't been there to cover the riot. The press had caused the riot. "It is you who makes this trouble for Begin," said a shopkeeper. "You make big the things in Beirut just so you can get Begin out. Begin said it. 'The goyim kill goyim, and they blame the Jews.' Begin said 'they.' He meant you—the media. Beirut, it is nothing. It happens like that throughout history. Begin will survive you. He must. It is only he who can keep Israel safe."

I had been to the anti-Begin rally in Tel Aviv (an impressive crowd—but nowhere near the 350,000 reported), and I couldn't believe that the people at Mahne Yehuda, the people who had made Begin prime minister of Israel, still spoke for the majority of their countrymen. Not after the massacre.

But then the poll was published. The press—which is anti-Begin these days—downplayed the results. No wonder. No matter how you viewed the figures, the message was clear: At a time when most of the rest of the world has given up on him, Menachem Begin continues to en-

joy the support of an overwhelming majority of Israelis. Seventy-two percent of the respondents said they were pleased with Begin's performance. (By the way, the same press that reported 350,000 people at the anti-Begin rally described 72 percent as "only.")

"The trend is down," says Abba Eban, a former Israeli foreign minister and a leader of the opposition to Begin. "It's the trend that counts." Maybe so. But the poll couldn't have been conducted at a worse time for Begin—after the slaughter in Beirut but before the prime minister agreed, reluctantly, to establish an official state commission of inquiry, a decision that appears to have somewhat calmed Israel for the moment.

But none of this means that Begin will continue as prime minister much longer. A moral imperative is working against the Begin government, and after speaking to a score of Israelis, I'd guess that the prime minister won't survive. The interesting questions, then, involve the manner of his fall and the nature of the government that might succeed him.

To start with, while the inquiry commission does its work, Israel will be quieter. But not quiet. This is not a storm that passes. It is a fire that spreads. Most of the commission's deliberations will be conducted in secret, but the press, which smells blood, will pursue its own investigation. Still, Israeli censorship is stiff; it prohibits the publication of information about the massacre while the commission is at work. So the most complete accounts of the tragedy are likely to

appear in the foreign press. Those Israeli reporters precluded from publishing can be expected to leak what they know to their colleagues from abroad.

When the commission finally reports its findings and recommendations—none of which is legally binding—the exact wording will determine Menachem Begin's fate.

It is possible that the commission will find the army alone culpable. But that won't wash. A similar finding—blasting the military but clearing the politicians—was made in 1973 by the Agranat Commission, a group that investigated Israeli failures during the Yom Kippur War. The Agranat findings were at such variance with what the public already knew to be the truth that the defense minister, Moshe Dayan, was forced to resign. And the prime minister, Golda Meir, adopted a strict view of her ministerial responsibility and quit, too.

Given what is already known about Beirut—namely that the Israeli Cabinet approved the Phalangists' entry into the camps—it is inconceivable that the present commission will not come down hard on Ariel Sharon. At the very least, it seems that Sharon must bear responsibility equal to that of the army—and perhaps more. Assuming Begin is treated more leniently by the commission, then Sharon alone will have to go. If he goes quietly, Begin might survive. If he screams "Begin knew everything I knew," then the prime minister will have to resign as well.

But even if Sharon keeps quiet—and Begin himself isn't directly implicated—the prime minister might still bow out. Those who will demand his resignation will surely hurl his own words at him. They will recall that it was Menachem Begin himself who led the charge against Dayan and Meir in 1973. It was Begin's concept of ministerial responsibility that Meir accepted. Shouldn't Begin hold himself to the same standard? Of course. But that doesn't mean he will.

Begin might try to hang on simply because there isn't anyone else. By all accounts, Begin's Likud party has no other leader remotely capable of pulling strongly at the polls. So it's Begin or nothing—reason enough for the prime minister to push ahead.

If he does try to continue, a vote of no confidence will be taken. And here is where the game gets tricky. If the general perception is that Begin can't survive without first resigning and then taking his case to the people in new

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elections, some of his coalition partners might opt instead to form a new alliance with the Labor party. They might do this in response to the moral outrage—or simply because of plain old politics.

Neither Labor nor the small parties currently combined with Begin want new elections. Labor wants to return to power, of course, but it is leery of those opinion polls. So it wants to take power without taking its case to the people. "For Begin," says a Labor-party leader, "the idea in a new election would be to shift the focus. If he can resign and manage to get new elections [something that isn't automatic in the Israeli system], his campaign theme is not hard to imagine. He'll say that the inquiry is over, that he resigned because of his belief in ministerial responsibility, and then he'll say that he's running again because the real issue should be the Reagan peace plan—which Begin says he won't even discuss. And since we in Labor have said that the Reagan plan is a good one, there will be a clear choice for the people. Begin could win on that issue—if he can shift the focus away from the massacre. That's why the last thing we want is to go to the polls."

There's another reason Labor doesn't want elections. The party is split between the supporters of two leaders—Shimon Peres, the present party chairman, and Yitzhak Rabin, a former prime minister. Peres was defense minister when Rabin held the top job. It was not a happy time. And when Peres succeeded to the party leadership following Rabin's resignation, he faced an even rougher time. Rabin published his memoirs as Peres was preparing to run against Begin, and he called Peres every name in the book. Begin had a field day simply reading excerpts from Rabin's book, and Peres was doomed.

Many Israelis consider Peres to be slick and opportunistic. And he's no match for Begin before a crowd. "He may have a good day now and then," says an Israeli official, "but in the end Shimon Peres is a lifetime .235 hitter."

Because of this, Yitzhak Rabin is generally believed to be better able to beat Begin if elections are held. But Peres isn't about to yield his leadership to Rabin. And the only man who could conceivably bridge the gap, Yitzhak Navon, currently the president of Israel (a largely ceremonial post), is unlikely to do anything that conflicts with the wishes of Peres, who has long been Navon's patron. If elections are called, there's a chance that Rabin will challenge Peres for the party leadership—and with it the right to run for prime minister. Labor is eager to avoid such a fight, and the scenario that has Labor coming to power without elections would do just that.

The logic for the small parties is dif-

ELECTRONIC REPRODUCTION PROHIBITED

ferent, but equally compelling. The last election revealed that Israel's party politics is becoming increasingly bipolar. The minor parties don't want to lose any more seats, so they're not exactly eager to go back to the polls.

Right now, the small parties have a good deal with Begin. Their representation in the Begin Cabinet far exceeds their vote-pulling strength—and they've received quite a bit of patronage to boot. But nothing prevents the minor parties from abandoning Begin and cutting a similar deal with Labor. Nothing but their principles. Which is the point.

If Labor comes to power by wooing the small parties (so that neither has to face the elections they both fear), the politics and policies of the new government may well be dictated by its weaker partners. Unless, of course, it turns out that the small parties are interested only in a piece of the pie, in which case Labor will have a free hand. If not, if principles do matter, then there will have to be a compromise—with the small parties insisting that Labor stray from some of its principles, too. Since the points of departure are most serious where the Reagan plan is concerned, it is possible that a Labor government will be hamstrung by its coalition partners. If that happens, the new government's foreign policy might not be very much different from Menachem Begin's—although the rhetoric would be softer. And that means that no matter how much Labor wants to negotiate a solution to the Palestinian question, unless its coalition allies bend, it may not be able to do so until, and *unless*, it wins election in its own right in 1985. That's when the constitutionally mandated term of Menachem Begin—which Labor would be filling—expires. "But at least Israel would again have standing in the world community," argues Abba Eban. "That much Labor could bring back simply by coming to power. As of now, Israel is totally isolated and virtually friendless. The country can have international relations without Begin. Or it can have Begin and no international dialogue to speak of. But it can't have both."

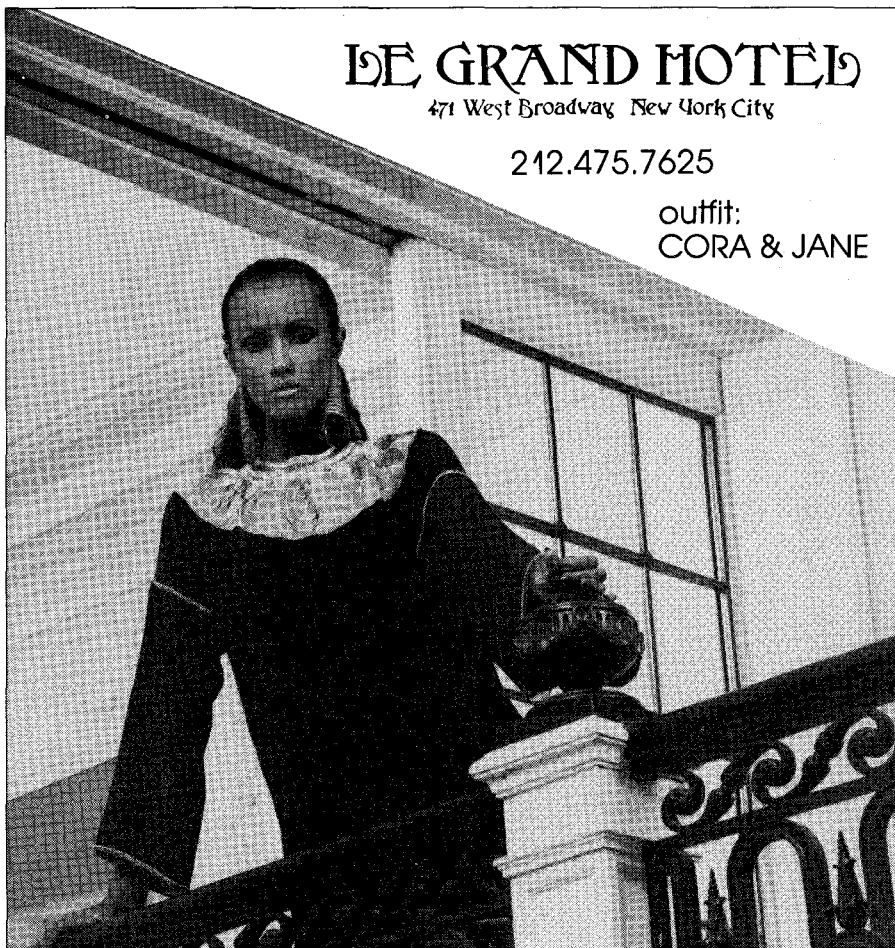
More than a few people have gone broke betting against Menachem Begin. So it's only prudent to warn that he may still tough it out. He may be able to draw distinctions about his role in the Beirut tragedy where there really aren't any distinctions to be drawn. He may be able to rally the people against his critics by branding them enemies of the state—even though they are just disillusioned friends. And he may be able to convince the small parties that their best bet is to stick with him after all—in which case it is possible that only Sharon's head will roll. "But don't bet on it," says an Israeli-government official. "The likelihood is that this will end as Watergate did."

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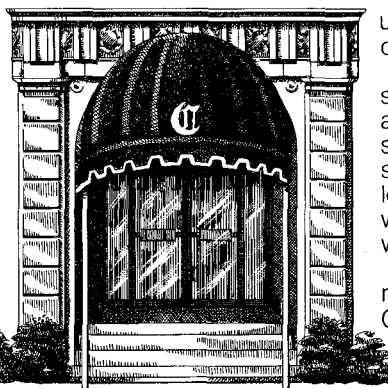
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IN AND AROUND TOWN

By Ruth Gilbert

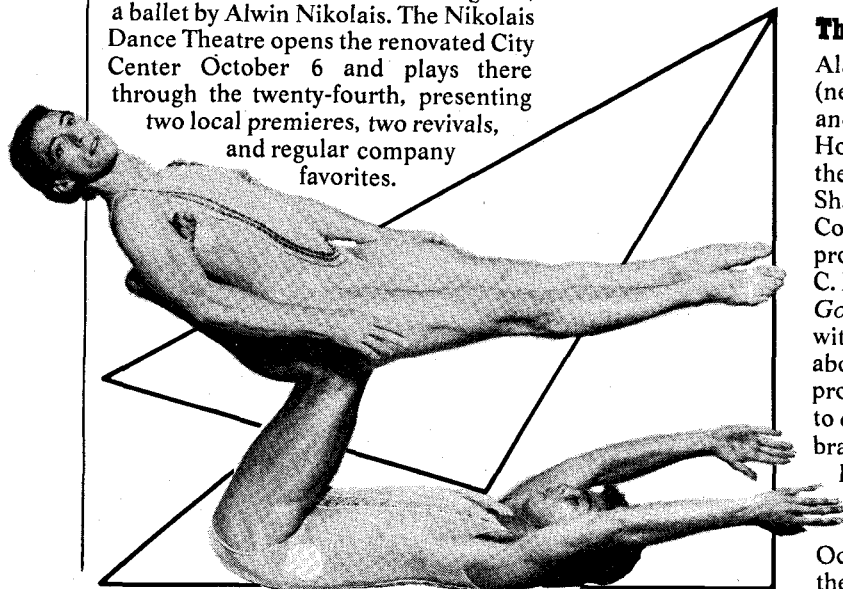
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The Feld Ballet trips into the Joyce Theater October 5 to stay through the twenty-fourth. The Norwegian National Ballet performs the full-length *Tempest* at BAM October 12 through 17. Those two events and the Nikolais season (see below) are making balletomanes happy for the first time in months. Meanwhile, it's time again for the National Arts & Antiques Festival, at the Seventh Regiment Armory October 8 through 17.

Organ Steps

The gentleman on top is Gerald Otte, the other is Raul Trujillo, and they are performing in *The Mechanical Organ II*, a ballet by Alwin Nikolais. The Nikolais Dance Theatre opens the renovated City Center October 6 and plays there through the twenty-fourth, presenting two local premieres, two revivals, and regular company favorites.



'Nine' Is Not Enough

The one, the only, the spectacular Liliane Montevocchi, Tony-award-winning star of *Nine*, moonlights at Les Mouches at 11:30 P.M. nightly October 12 through 23. Much of her act is similar to the one she did with the Folies-Bergère, in Paris, and is said to be sensational, in both English and French.



The Opera Comes to Town

Werner Herzog's *Fitzcarraldo* closes the New York Film Festival on October 10 and opens October 11 for a run at the Paris. Left, Klaus Kinski, who wants to build his own opera house in the Amazon, inspects a tribe of Peruvian Indians about to transport a steamboat over a mountain. Claudia Cardinale co-stars in this turn-of-the-century adventure.

That's 'Good'

Alan Howard (near right) and David Howey star in the Royal Shakespeare Company's production of C. P. Taylor's *Good*, a play with music about a college professor forced to deal with Nazi brainwashing.

It's in previews and opens October 13 at the Booth.



Kirby Comes Back

Comedian-impressionist-storyteller-singer George Kirby resumes his career, after a three-and-a-half-year respite in federal prison (he had been convicted of drug trafficking), at Dangerfield's, Monday through Saturday until October 9.



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Sidewalk bazaar: In three years, the number of vendors has tripled—as have the volume and variety of their goods.

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Peddler Mania

By Nicholas Pileggi

Snarled Traffic, Irate Retailers, Dubious 'Bargains'

'MY PARENTS ALWAYS wanted me to work on Wall Street," said Derek. The tall, thin young man, wrapped in a blue Dalton jacket, was standing outside the Morgan Guaranty Trust Company at 23 Wall.

In front of him was a small TV tray covered with imitation-leather wallets.

"Check 'em out!," Derek yelled. "Five dollahs! Check 'em out!"

Derek, 23, said he's been a street vendor on and off for more than a year. On a good day, he makes \$100.

Too bad for Derek's parents—their son's not keeping up with the other young men in his business. In the suddenly supercharged world of sidewalk vending, the salesmen—mostly immigrants—usually work five or six days a week and sometimes pull in \$200 or more a day.

Whether as a result of a recession-fanned passion for bargains or because

commercial rents have driven the mom-and-pop stores out of midtown, the market in street sales has turned dramatically bullish—so much so, some people grumble, that the sidewalks now feel like the scene of a stampede. Peddling fever has erupted in New York. Laws are ignored, merchants are irate, traffic is snarled, and, still, \$2 deely boppers sell like souvlakia on 56th and Fifth. City officials estimate the pushcart economy may account for more than \$24 million a year in untaxed revenue—an estimate that midtown retailers find "extremely modest."

Every morning, depending on the weather and the season, an army of between 1,000 and 3,000 vendors pull, push, or drive their carts, wagons, and dollies onto Manhattan's busiest streets to begin battle with the police, store owners, and the economy. So far, the vendors are winning.

According to city officials, the num-

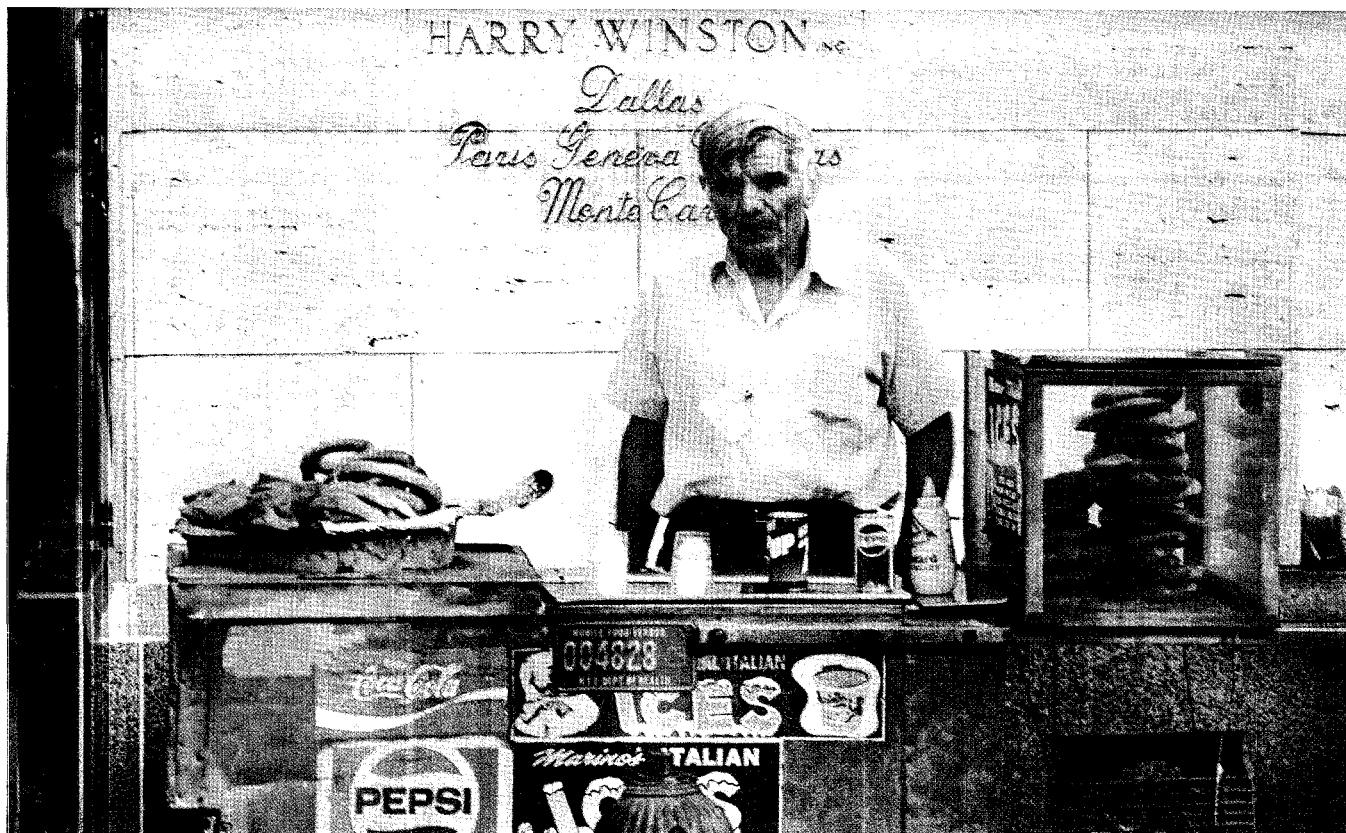
ber of sidewalk salesmen has tripled in the last three years—as have the volume and variety of their goods. On the whole, police say, practically none of the peddled merchandise is stolen. And consumer officials confirm what the smart shopper would suspect: The goods sold are mostly job-lot items that tend to be short-lived. Often, the sweaters unravel, the umbrellas explode, the radios start playing static, and the watches stop running.

Still, it's hard to have many illusions about jewelry bought on the corner of 53rd and Madison from a salesman whose strands of necklaces are draped over a dish-towel rack screwed to the inside of his suitcase. Most buyers probably know what they're getting. And for variety and a quick fix, the sidewalks are a department-store catalogue come to life.

Strollers can buy everything from digital watches and windup toys to ir-

Photographed by J. Ross Baughman

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On the avenue: Though the hot dog's still a staple, the carts now line up with delicacies like sushi and "turkey burgers."

regular sweaters and Naugahyde bags. Around the corner from the elegant Fifth Avenue shops that sell the originals, vendors hawk knockoff Gucci wallets and Louis Vuitton look-alike bags.

On a recent afternoon, peddlers lined the Forties and Fifties between Madison and Lexington, selling E.T. dolls, plastic-rimmed sunglasses, "gold-colored" necklaces, inflatable green frogs, leather belts, irregular nylon blouses, bright-colored mufflers, boxed wool gloves, and six-piece screwdriver sets in clear-plastic slips. One man jockeyed between trucks and cars pushing a pipe rack on wheels from which he sold chintz house-dresses for \$5. There was a young couple peddling \$2 "jade" earrings and "ivory" bracelets from a blue bath mat on the sidewalk in front of the Pan Am Building. Another man sold ball-point pens off a flattened cardboard box he'd set on top of a wastebasket. There were wandering musicians, a young man wearing whiteface twisting long balloons into comic shapes, a bearded man selling Hong Kong-built \$10 stereo A.M.-F.M. headset radios, and heavily-lidded adolescents offering "chiba" or "good grass"—but that, of course, is another story.

There's also lots to eat.

During a recent lunch hour in the Rockefeller Center area, where the food stands were thickly (and illegally) clustered along Sixth Avenue, the menu included the traditional hot dog, pretzel, and souvlakia, of course, but also a cornucopia of specialty foods, including tacos, sushi, Afghanistan kofta, "four-

alarm" chili, Italian sausages (both hot and sweet), falafel, "turkey burgers," fantail shrimp, health-food salads, carrot cake, zeppole, and iced cappuccino. One of the busiest spots that day was a brightly painted green lunch wagon that was parked on 50th Street across from the Time-Life Building, under a NO STANDING sign. The driver, who said he'd been using the space for three years, was selling box lunches of sliced steak, charcuterie, or Rock Cornish game hen. He accepted credit cards.

THE IMPACT OF THIS RECENT, largely illegal invasion has been extraordinary, virtually changing the character of much of the city. On sunny days, when the police details have been called away on more pressing matters, Fifth Avenue gets so overrun by peddlers that it takes on the look of a Middle Eastern bazaar, rather than the elegant retail showcase it has always been.

"Vendors and peddlers have absolutely ruined Fifth Avenue," said realtor Harry Huberth, president of the Fifth Avenue Association. "We had been thinking about a \$34-million Fifth Avenue development project that would have brought in, at our own expense, new lights, sidewalk benches, and more greenery, but most of the association members have resisted the plan. They want to see whether the city can control the congestion and tawdriness created by the peddlers, with their smoking, smelly carts and their cardboard boxes and cheap goods."

So far, the city seems unable to cope.

The detailed laws regulating street sales are largely ignored by the vendors, and enforcement is haphazard. Hard as it may be to believe when running a slalom of cardboard cartons along Madison Avenue, merchandise peddlers are actually banned from the midtown zone—from 30th Street to 65th between Second and Ninth Avenues. Some food-cart vendors are permitted to operate in this area, but they're supposed to be carefully regulated. Under new Health Department rules, for example, food carts that are used to prepare food (as opposed to those in which food is simply reheated, like a hot-dog wagon) are supposed to have hot and cold running water and exhaust fans to dispel noxious fumes. All food carts are barred from parking within twenty feet of one another, are required to stay at least twelve feet from the nearest building wall, and are forbidden to allow long lines of customers to block pedestrian traffic.

The City Council is currently examining even stricter regulations proposed by the mayor, but within officialdom there's some dispute over how to deal with the problem.

For example, Manhattan Councilwoman Carol Greitzer, the head of the Consumer Affairs Committee, said she is reluctant to offer the mayor's proposal for a vote because she thinks it is "just a geographic prohibition against food vending."

"I would prefer to see an arrangement that would limit the number and type of vendors on particular blocks," Greitzer said. "Maybe there shouldn't be any motorized vehicles and no produce displays

"...Police estimate that many vendors work 240 days

spilling all over the intersections. We might also ban certain sidewalk food preparation in densely packed areas because the smells are often offensive."

But she added, "Lots of people need and desire food vendors."

Many of the pushcart operators complain that the existing regulations are already so restrictive that compliance is almost impossible. "If we were to go according to the law," one vendor said, "we would be selling our stuff on Tenth Avenue, and there aren't any customers there."

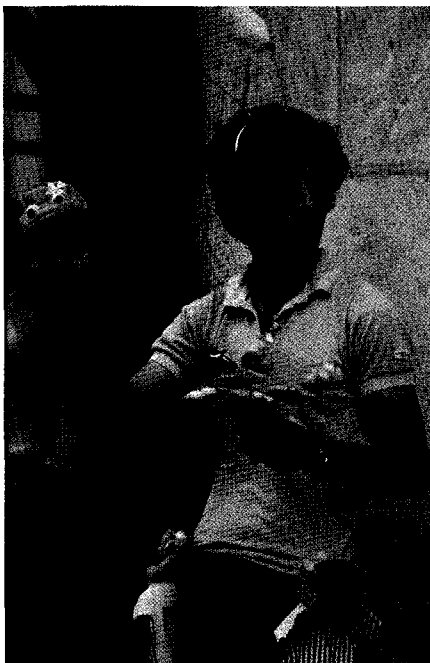
Being where the customers are is the key to success in the pushcart business. Crowds generate sales—that's why the vendors congregate near subway entrances or in front of theaters or at the ends of blocks. The typical purchaser, according to the peddlers, didn't intend to shop but just happened to be passing by when a piece of merchandise caught his eye. Things are bought on the spur of the moment, impulsive plunkings of a few dollars. The more utilitarian purchases, like handbags, mufflers, and gloves, are made because the peddler has brought the goods to the shopper's door. The buyer eventually would have trekked over to a retail store to pick up the item, but suddenly there it is, right outside the office. Why not?

The city tries gamely to license the peddlers, but the effort is largely futile.

"The only advantage to having a permit," one vendor said, "is that if you have one, it doesn't cost you anything to get your stuff back when the cops confiscate it. But if you have a permit and it's in your right name, you've got to go down and pay your fine."

The City Council has given veterans a preference in applying for a license to peddle general merchandise. When New York's Peter Blauner, who's not a veteran, applied for a license late this summer at the License Issuance Division of the Department of Consumer Affairs, he was told his name would be put on a waiting list and it could take up to fourteen months for his application to come up. For veterans, he was told, the process can be boiled down to two weeks. Given that most peddlers are recent immigrants, it's hardly surprising that they avoid the licensing system. Indeed, of all the vendors hawking merchandise on the streets today, only 355 are licensed by the city.

Regulation of food vendors is somewhat more efficient, in part because if their carts are confiscated, they're out of business. According to city officials, there were 5,275 licensed food vendors in the city last month, with an additional 2,000 people holding summer permits as ice-cream vendors. But many of these



Toyland: *Puppets and antennae.*

people don't use their licenses, officials said, or are stationed at regular outposts in the boroughs. More troublesome are the vendors who prepare food on the street. Under the new Health Department standards for food-preparation equipment, only 375 permits were issued earlier this year. Some 200 vendors promptly responded with a demonstration at City Hall. Passing out pretzels and leaflets, the protesters charged that the new regulations would drive them out of business.

"I got \$500 in fines because I made smoke," a souvlakia vendor said. "How

can you cook and not make smoke?"

A lot of the regulators might respond, "Well, exactly."

BAD ODORS ARE ONLY ONE OF a litany of reasons cited by city officials and retailers for regulating street sales. First and foremost are the congestion and chaos the vendors create on the retail boulevards. The sidewalks, after all, are for walking.

Merchants are unhappy—some because they're being undersold right on their own doorsteps and others because they worry that crowding in the street drives away customers. These complaints are treated as more than just sour grapes by the city. Officials point out that for reasons ranging from taxes to tourists, the city has a vested interest in keeping its retail trade happy and hardy.

In addition, there are the health problems—both for the city and for the fellow who buys a meal on the street. Most of the vending is cash-and-carry, so undernourished city coffers are rarely fed from the commercial harvest—which meanwhile cuts into legitimate, taxable sales. And Health Department officials say they're concerned about the quality of food being served by unregulated vendors, especially now that the dishes are getting more complicated.

"We didn't consider the streets a proper place to cook food, because of the dirt and the dust," said Charles Reisberg, assistant commissioner of health, explaining the new food-cart standards. So far, however, health officials admit there's no sign that a street-side diner is more likely to get poisoned than some-



Worldly fare: *The variety of merchandise reflects the city's diversity.*

a year and take home between \$24,000 and \$48,000..."

one who eats indoors in a restaurant.

For their part, the peddlers say they're simply answering the call of the market in the best American tradition.

"The only reason we're here," said one food vendor, "is that the people want us. There's no place for people to eat. There isn't one restaurant on Sixth Avenue between 50th and 55th Streets, and on the side streets you can't get away for less than a \$10 lunch.

"Our customers are looking for lunch for under five bucks," the vendor continued. "We're not taking business away from '21.'"

Twenty or so years ago, that stretch of Sixth Avenue was filled with fast-lunch places and small shops catering to the tenants of Rockefeller Center office buildings. There were places like the Radio City Music Hall Diner, a low-cost counter shop with spotless white tile walls and two of the fastest countermen in the city. Across the street, on the east side of Sixth Avenue, a cavernous bar and grill, Lynch's, served sandwiches and drinks. A Blarney Stone restaurant also fronted the avenue, as did grocery stores that made sandwiches, a hardware store, a haberdashery, and a dime store.

When the skyscrapers came in, these street-level businesses were all replaced by fountains and plazas.

WHILE DATA ABOUT THE city's exploding sidewalk economy is difficult to compile, Brendan Sexton, deputy director of Mayor Koch's Office of Operations, said that every day there are prob-

ably up to 3,000 active peddlers—most of them licensed food vendors—working citywide. Two thousand of the city's vendors work exclusively in Manhattan, and on busy days about 90 percent of them can be found operating in Manhattan south of 59th Street.

According to Sexton, estimates by the city's Police Department have concluded that many of these vendors make between \$100 and \$200 a day, work about 240 days a year, and earn between \$24,000 and \$48,000 annually, often without paying taxes.

In another study, conducted last winter, the city's finance commissioner, Philip Michael, tried to determine with some precision how much money the city was losing as a result of the peddlers' well-known reluctance to pay the city's 8.25 percent sales tax, its 4 percent unincorporated-business tax, and its 2 percent personal-income tax.

Michael's enforcement unit staked out six different peddlers over a two-week period and secretly recorded each sale. By analyzing sales figures and subpoenaing the records of suppliers, Michael projected that one father and two sons who had been selling ladies' dresses and toys in both the Wall Street and midtown areas had made about \$245,000 that year. Another peddler, selling ladies' accessories, like handbags and gloves, may have taken in as much as \$500,000.

"We found that these guys were making lots of money," Bob Gardner, an investigator for the city's Finance Department, said. "When we tried to bring cases against them, however, we found that they were all transients who moved



Latin touch: "Antique" Ecuadoran statues.

between New York and Florida several times during the course of a year.

"We had great difficulty locating them and identifying them. Many of them sublet apartments under phony names, and a summons survey found as many as 1,000 names listed as residing at one Astoria, Queens, address. Once they develop a forged or bogus identification, they are totally insulated from paying taxes or fines."

Indeed, the vendors seem to have mastered the art of becoming non-people as far as the government is concerned.

"Many of these peddlers have absolutely nothing in their own names," said Detective Tony Monaco, the Manhattan South community-affairs officer. "Some of them owe \$5,000 in summonses, but there is no property against which the city can impose a lien. Some of these guys are made out of air."

The problem is compounded because no single city agency is in control of the situation.

Vendors, for instance, are licensed by the Department of Consumer Affairs. Food carts are licensed by the Department of Health. The rules and regulations are enforced by the police. And summonses are returned to the Environmental Control Board.

Today, because of the widespread use of bogus identification, few peddlers who receive summonses ever bother to show up for trial. During the last fiscal year, according to the E.C.B., only 18 percent of the 29,056 summonses given food vendors and 5 percent of the 29,197



Feeding impulses: The typical buyer, peddlers say, just happened to be passing by.

"...Crates of confiscated fruit rot at the precincts..."



Closing shop: One team (top) can pack in 90 seconds if the police van appears.

non-food summonses were returned.

THE PEDDLERS' ELUSIVENESS has led to a weird cat-and-mouse game with the police. "The single most effective enforcement procedure we have against illegal peddlers is the removal of their merchandise," said Brendan Sexton. "That means that a vendor will have his merchandise removed by the police to the local precinct, where it will cost him \$65 to get it back. If the peddler is licensed by the city, the removal fee is waived, but the inconvenience remains."

According to the police, however, most vendors consider confiscation only a temporary inconvenience—an unavoidable business expense.

"The smart peddler knows better than to expose all of his goods on the street at one time," said Detective Monaco. "In-

stead, these peddlers usually operate with only a quarter or third of their stock on the street, storing the rest in the trunk of a car or van parked nearby.

"When and if they get confiscated," Monaco said, "rather than waste their valuable rush hours going to the precinct to retrieve the stuff, they stay on the street and resume selling the rest of their merchandise."

Some peddlers don't even bother to go to the precinct to retrieve their goods. One man who had paid only pennies for the costume-jewelry earrings he was selling at \$2 and \$3 a pair said he wouldn't go to the station house and pay \$65 for his inventory, because he hadn't paid that much for the stuff in the first place.

For the police, keeping up with this slippery market can be almost impossible. "Satellite trucks resupplying the vendors are not unusual," Monaco

said. "You have extended families employed. You'll have kids and grandparents and cousins selling hot cogs, pretzels, and soda, and you'll have brothers and the father driving around in vans, usually with Jersey plates, resupplying the carts."

"The fruit vendors who take over an entire intersection can be a real pain. Since the court ruled that the city cannot use the vendors as laborers, it's the cops who have to load the 50 cases of fresh fruit and vegetables onto the truck. Then, when we get it to the precinct, we have to unload it, count it, voucher it, and write out detailed descriptions of ten boxes of peaches, five crates of grapes, and a hundred melons."

"The other thing that happens," Monaco continued, "is that sometimes the vendor doesn't even come around to pick up the stuff. An hour after we get it piled up in the precinct, it begins to go bad. They must buy their produce just before it's about to turn. I know it looks good on the street, but by late afternoon it already begins smelling up the precinct, and by morning we almost always have to call Sanitation to cart the whole mess away."

The detective bristles at the suggestion that the police have virtually given up on the problem. "We have 39 officers assigned to peddlers from 59th Street to the Battery and only 13 specializing in senior-citizen robberies," he said. "So don't tell me it doesn't have some priority. But when we give summonses, people yell at us that we should be catching muggers, not peddlers."

Even competing merchants are understanding. Said Huberth, of the Fifth Avenue Association, "The Police Department is down 50 percent in the midtown area. That's the main problem."

WHILE THE CITY MAY have intractable problems regulating the peddlers, the peddlers seem to have little difficulty regulating one another. Few confrontations take place among them over territorial rights. The police say they've heard stories about hot-dog vendors having fork fights over choice corners, but they've made no arrests and seen no victims. A different kind of war—one over prices—erupted not long ago near City Hall, and two hot-dog vendors battled it out by reducing their franks to 50 cents, then 45 cents each, to the delight of the area's workers. The battle ended quietly, however, with the losing vendor wheeling his cart to another corner.

"Other vendors hardly ever ask you to move," said a woman who was selling her homemade jewelry recently in front

OUR MAN ON THE STREET

By Peter Blauner

GETTING THE JOB WAS EASY. "I try to work with new people," said a man I'll call Raoul, a Fifth Avenue vendor who hired me the day I asked him for work. "My old friends from the neighborhood, they get jealous and try to screw me."

At 7:30 on a brisk summer morning, I met Raoul outside his West Thirties apartment building. He was piling four heavy boxes of leather attaché cases onto a flat wooden cart with a rope on the end.

"How do we get uptown?," I asked.

"We pull."

For the morning, Raoul did the pulling. While I walked beside him, he dragged the cart up Fifth Avenue, dodging sanitation trucks and city buses all the way. He told me we were trying to find a little bit of heaven in the mid-Fifties—a place where the customers are eager and the police are kind.

Raoul, a 28-year-old black man from East Harlem, was easy to get along with. He was patient and even-tempered, with a self-deprecating sense of humor. He works seven days a week in the midtown area, where the overhead is basically the \$65 fines he pays for peddling without a license.

He's been a vendor for six years, selling everything from the almost elegant attaché cases to garish purple leather belts, which he now can't figure out why he bought. Back in February, he had almost squeezed together enough money to open his dream store, selling his street goods, in Rehoboth Beach, Delaware. But then things fell apart. His downtown warehouse was robbed. Later his partners ran off with merchandise. In July, two men broke into his home, put a gun to his head, and emptied the apartment.

And nobody was buying the purple belts.

So when I worked for him, Raoul was trying to revive his business and get off the streets. We started out on the corner of 57th and Park, near a Citibank branch. Raoul took an old orange blanket off the cart, which was parked next to the curb, and spread it on the sidewalk. He neatly arranged about 50 of the attaché cases in rows on the blanket, standing some up in line and laying the rest on top of one another. His prices ranged from \$35 to \$50—about 50 percent over what he pays.

Sales were slow all morning. Businessmen would examine a case for twenty minutes—without buying it. People would remark on the good price and the fine craftsmanship but wouldn't reach for their wallets. "If they like them so much, why don't they buy one?," Raoul grumbled.

By one o'clock, we had sold three cases, and Raoul was restless. He said we had to take a risk and go to Fifth Avenue. "It's hot there," he said. "We gotta make some money."

Fifth Avenue was everything Raoul said it would be. People were swarming around us before we could unload the cart. In ten minutes, we sold four cases. Raoul was happy. I was happy, greedily figuring out my percentage as I stuffed twenties into my back pocket. Customers lined up around the

blanket. A stocky policeman lined up next to Raoul.

"It had to happen now," Raoul groaned.

"Just relax," the officer said as he wrote out a summons. "Who does this stuff belong to?"

"Him," Raoul said, pointing to me.

I was not happy. I kept my mouth shut.

"What's his name?" the officer asked.

"James Taylor, 201 East 72nd Street," Raoul lied.

The confiscation-truck driver said hello to Raoul and looked at the name on the summons. Then he looked at me and asked, "Is this the white reincarnation of James Taylor?"

"James Taylor is dead," Raoul explained to me. "He was my old partner."

The confiscation truck took half of our merchandise.

With the remaining two boxes we moved to 57th and Madison and made no money. At 2:30 P.M., Raoul began walking to the police station where the confiscated goods were stored.

In the next hour and a half, there were more lookers and touchers but few buyers. A Steven Spielberg look-alike began to show interest in a case.

"Is this supposed to be alligator?" he asked.

"Yeah," I said.

"Is it really alligator?"

"No."

"Will anybody know?" he asked.

"Of course not."

He was my one buyer for the afternoon. (My salesmanship improved in my next job, selling knockoff Walkmans on Wall Street with David, a former Israeli soldier.)

Raoul returned at four o'clock. He was carrying the two boxes it had cost him \$65 to ransom. We went through another half-hour of no business before Raoul decided the spot had outlived its uselessness. With \$65 of profit gone, he said we had to take a chance and go back to Fifth Avenue.

We set up on the corner of 56th and Fifth, making one sale as a crowd gathered slowly.

But while a Canadian couple pawed through the bags, a police van and a patrol car pulled up across the street. Raoul's eyes shifted nervously as he tried to be attentive to the couple. For ten minutes, the police vehicles didn't move. The Canadian man knocked over a row of bags, and they fell like dominoes. Raoul smiled tightly and told him not to worry.

When the Canadian man finally gave Raoul the money, the police officer got out of the car. Raoul received his second summons of the day for peddling without a license. The truck was gone, allowing him to keep his goods, but Raoul told me he gave the police officer his real name.

As I dragged the cart back to Raoul's building, he figured out his take for the day by subtracting the cost of the summons from his usual profit. It came to about \$3. When I remarked that he probably wasn't any closer to Rehoboth Beach, he laughed. And he paid me \$30.



Peddler for a day: Blauner on Wall Street.

"...Most of the merchandise comes from wholesalers..."

of a midtown Citibank branch. "If they do, the best idea is to move and then observe them. If they don't come back to that spot regularly, you should stay where you want. They're not real vendors to me. But some guys are there every day and they've been there for years, and they've got people looking out for the police truck. So they warn everybody, and they have respect. So if they ask you to move—which they don't often do—you move."

Many of the vendors say they've chosen street work because of the independence it allows. "For me, it's impossible to work for a boss," said a fruit vendor on 35th Street and Broadway, who claimed he has an M.A. in economics from a university in India. "I made as good or better money as a waiter, but I couldn't do it."

Their numbers are overwhelmingly ethnic. "We've found that 90 percent of the food vendors are Greek immigrants," said Detective Monaco, "while peddlers tend to be Middle Eastern. Part-time students and youngsters make up the rest." In any case, there's a sense of fraternity among them, and it's not uncommon to see lookouts tearing down vendor-lined streets yelling for all peddlers to clear out or cover up.

WHAT APPEARS ON the streets is only the tip of this sidewalk economic system.

"It's a subculture made up of many different levels," said Monaco. "The vendors are only a small part of the whole thing. There are wholesalers and jobbers and local merchants who store the peddlers' goods and even act as suppliers. There are food-cart depots where all those wagons are parked overnight—and you should see where they store the hot dogs."

Most of the produce comes from the Hunts Point market, and a bleary-eyed procession of vendors travel there each morning long before daybreak to make the purchases.

The vast majority of the merchandise is bought from wholesalers and jobbers along Broadway and Sixth Avenue in the Twenties and Thirties. What shows up on the streets during the week can usually be found advertised in the Sunday *Times'* classified section under "Offerings to Buyers." Some recent offerings included nylon and canvas bags at \$15 a dozen, which amounts to \$1.25 each. Street peddlers were soon selling them

for between \$5 and \$7. There were earrings advertised at 12 cents apiece if purchased in lots of 100. On the street, these were being sold for from \$1 to \$2 a pair. Wholesalers offered sheepskin-lined coats for \$35 each, and "Sasson colored pants" and "Calvin Klein" knit tops for \$10 each, provided the minimum order was \$200.

This is why so many of the city's ven-



Caveat emptor: Beware the smiling alligator.

dors often seem to be selling the same items at the same time. When the jobbers and novelty wholesalers are pushing clear-plastic "jelly" sandals or Mylar balloons, it's because the wholesalers have been inundated with the same stuff.

ASIDE FROM GOOFY NOVELTY items, however, some shoppers may think they can get great buys by patronizing street vendors rather than rent-paying, tax-burdened store owners.

"Wrong," said Patricia Cohen, a spokesman for the Department of Consumer Affairs. "We do test sweeps of street merchandise occasionally, and we currently have a clock-radio that was bought off a vendor that is stuck at 4:38. The radio works okay, though."

"About a month ago, I stopped outside Alexander's on a Sunday and there was a vendor selling knockoff

Izod Lacoste shirts. I could tell because the weave was too big and the alligator was smiling. On some of the shirts you could see a piece of plastic under the alligator. I told the vendor I thought his shirts were Izod ripoffs," Cohen said, "and he told me something like 'Get lost.'"

"I recommend against buying from unlicensed vendors, because they do not give you receipts, and they're rarely in the same place twice, so that if the thing you bought doesn't work, you can't take it back or even complain."

Cohen added, however, that every now and then a careful shopper can find a good bargain.

In December 1980, the Department of Consumer Affairs did a survey of vendor reliability. The department found, to nobody's surprise, that vendors have a tendency to embroider their pitches in order to make a sale. For instance, one vendor told the department investigators that a \$10 clock-radio he was selling cost \$25 in a store. That may not have been true. Another vendor sold a \$10 woman's watch by Nelson to an inspector. The vendor said Sears sold it for \$29, but that turned out to be wrong. Sears didn't even carry the watch, and when the investigator got back to his office the watch had stopped.

IS THERE ANY END IN SIGHT TO THE proliferating sidewalk economy? With the holiday gift-giving season approaching, New Yorkers can expect to find even more vendors working their crowded streets.

"The city keeps telling us they're cracking down on more vendors, but we keep looking out the window and seeing more vendors than ever before," said Michael Grosso, of the Fifth Avenue Association. "New laws will be meaningless unless our midtown area gets the kind of police priority that other cities give their main streets. You don't have this problem on Rodeo Drive, in Beverly Hills, or Michigan Avenue, in Chicago. You shouldn't have it here."

But even with more police attention to the problem, the vendors are bound to increase if midtown and Wall Street continue to lack low-cost lunchrooms and bargain stores to serve the hundreds of thousands of office workers.

The recent construction boom may have created a magnificent array of designer buildings, but almost none of them has the kinds of street-level stores in which the majority of new tenants—the secretaries, clerks, and middle-level executives—can buy a \$15 handbag or grab a \$2 lunch. As long as the demand continues to grow, the bazaar will probably expand to supply it.

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INTERIORS

ROMANTIC CLASSICS

An interior that reflects character, career, and singular style is often best planned by the person who lives there. Confidence and classic designs have created these rooms with a point of view.

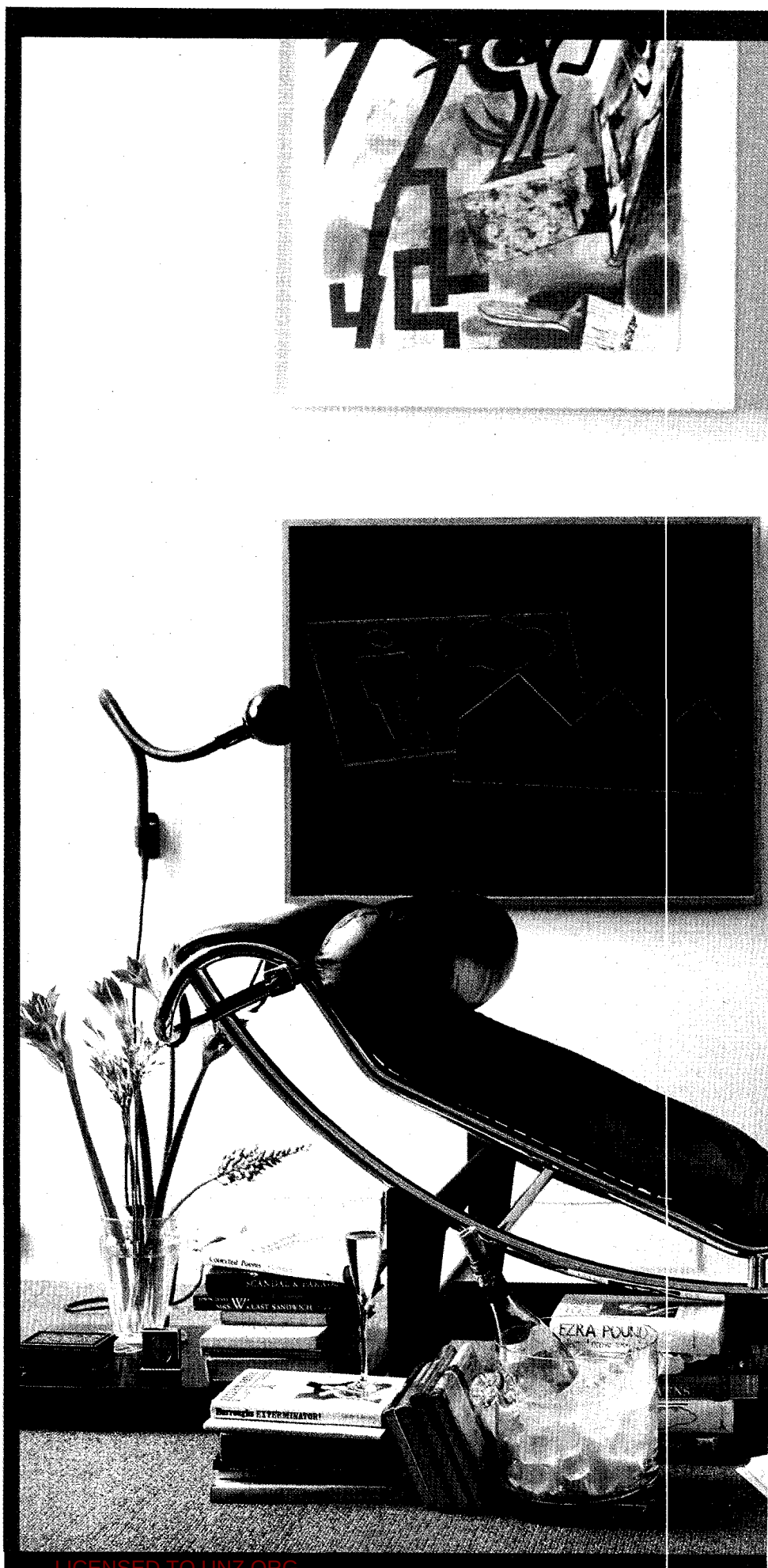
By Anna Wintour
With Jacques Dehornois

FROM B AUHAUS TO OUR HOUSE

The design of Paul Sinclair's apartment changes every six months: That's how frequently Sinclair rotates his art collection. Of the 48 paintings and drawings the 27-year-old Sinclair has amassed over the past decade, only about two dozen can be displayed at any one time in his studio apartment, in Murray Hill. The rest, he explains, remain in storage, including all the very large canvases that would overwhelm his living space.

Sinclair's furniture can also be considered works of art, deliberately chosen for function as well as timeless form. Sinclair relaxes and reads on the sinuous Le Corbusier chaise, and the Art et Industrie glass table serves as dinner table and desk in addition to being a surface on which Sinclair displays some of his favorite things. Nonetheless, these modern classics are not allowed to dominate the paintings the room is meant to showcase. Sensitive to the arrangement of his art and furniture, Sinclair, who recently became a consultant to Metro Pictures, a contemporary-art gallery, turns almost as much attention to arranging his personal possessions: A Ming duck is placed near a Ming vase, and silk and cashmere ties add a splash of color to a black bath/dressing room.

Preceding page: An explosive painting by Ken Goodman hangs above a glass table from Art et Industrie. The spaghetti chairs, by Glandomenico Belotti, are from ICF, 305 East 63rd Street.



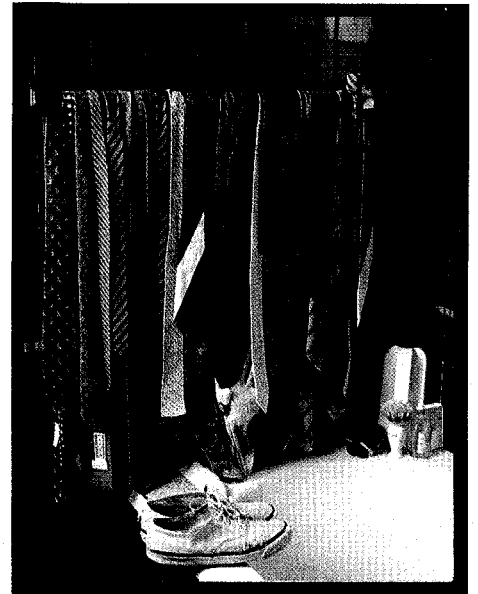
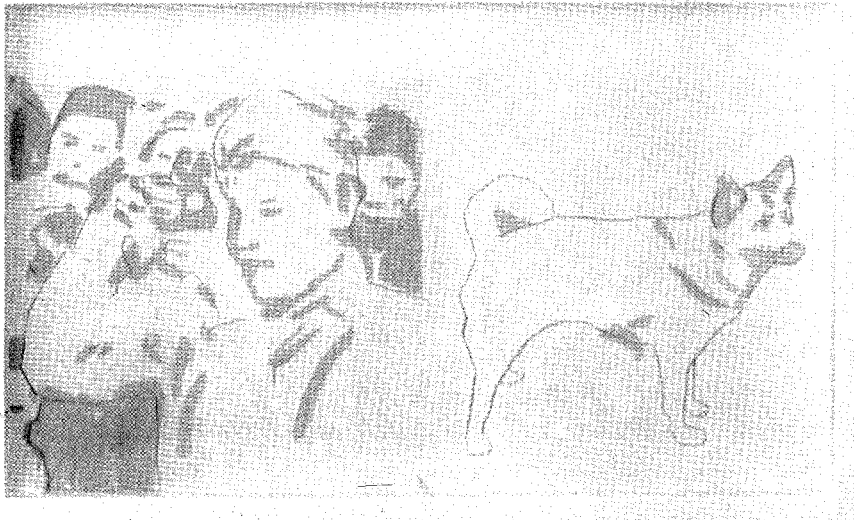
INTERIORS



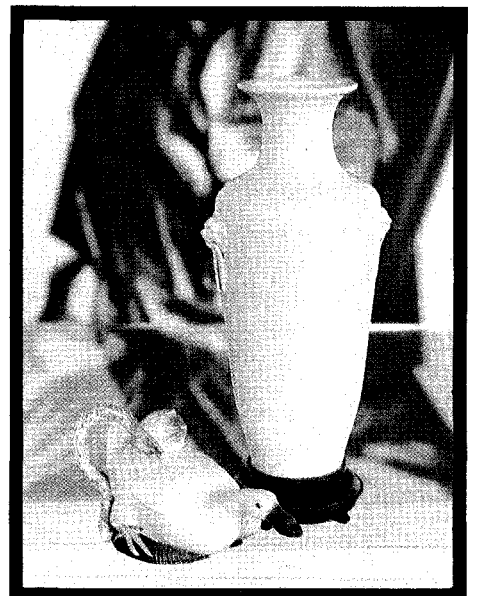
Left: Above a Le Corbusier chaise, works from Sinclair's personal collection by, clockwise from top left, Jeffrey Wasserman, Andy Warhol, Donald Baechler, and Gary Falk. The English gooseneck lamp on the wall above the Le Corbusier chaise is more for reading than for illuminating the artworks.

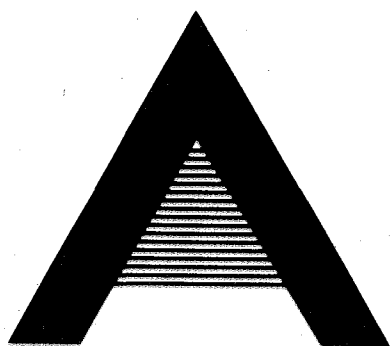
Below: A still life of ties brightens the bath/dressing room.

Bottom: Sinclair's favorite treasure, a Ming duck purchased in Hong Kong, sits beside a Ming vase.



Photographed by Bruce Wolf



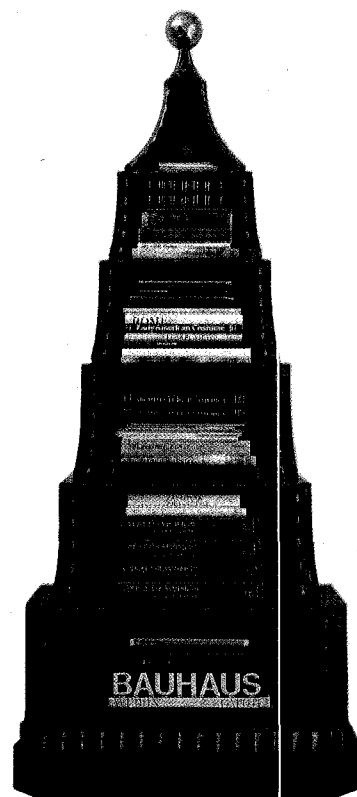
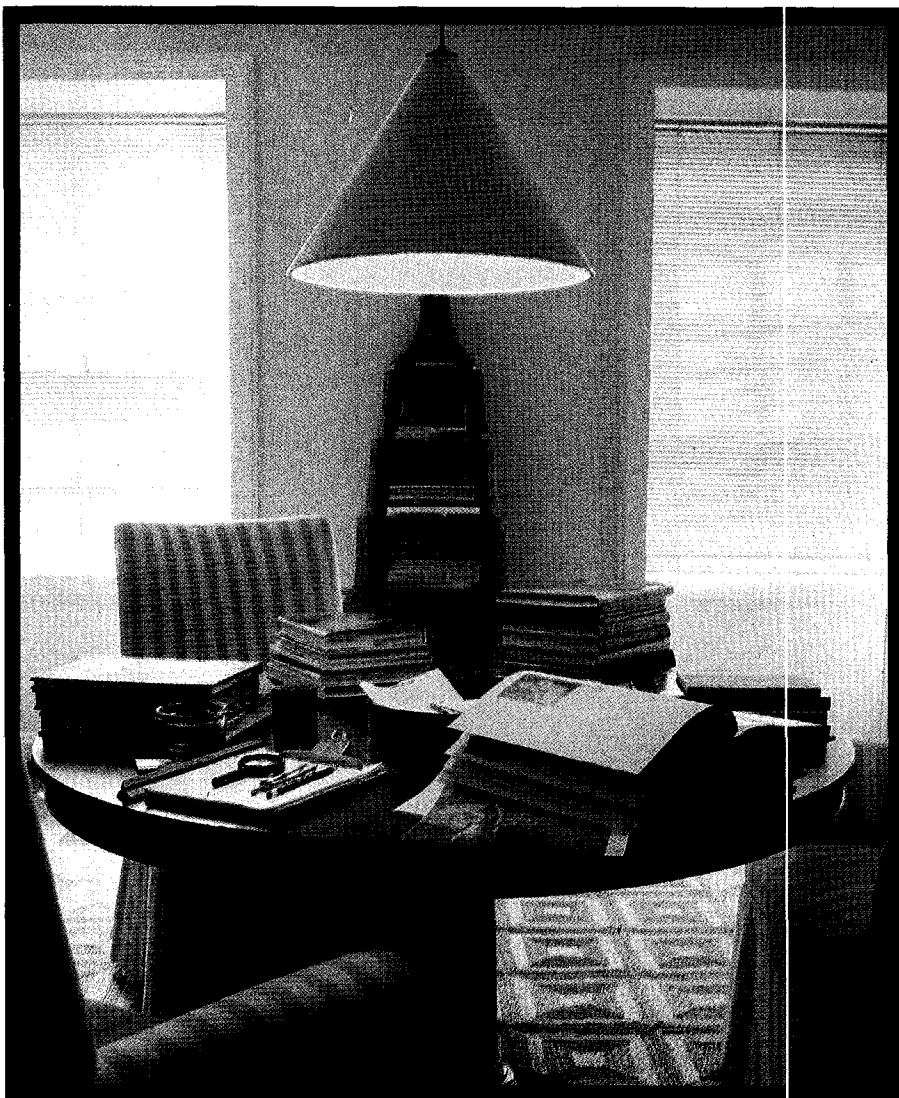


R ROOM OF ONE'S OWN

City living changed for Albert Hadley when he bought a farmhouse upstate. Hadley, president of the design firm Parish-Hadley Associates, shipped most of his city furniture off to the country, keeping only enough to turr his small Upper East Side *pied-à-terre* into a personal retreat, a private place designed just for himself.

The small living room is dominated by a marble-topped mahogany library table, surrounded by three slipcovered armchairs. Hadley works and dines at the table, but its central position in the room is prompted by the designer's belief that, given a choice, people would rather sit around a table in comfortable chairs than on a sofa with only a low coffee table nearby.

The few pieces of occasional furniture in the apartment echo the white cone of light that illuminates the Empire-style library table: a German pagoda-shape bookcase, which dates from 1927, and a triangular English Regency chair. Pride of place is reserved, however, for a portrait of early-twentieth-century decorator Elsie de Wolfe, who ranks high in Hadley's personal pantheon. The oil was painted in the 1920s and hangs above an oval-back Louis XVI side chair covered in striped Belgian linen.

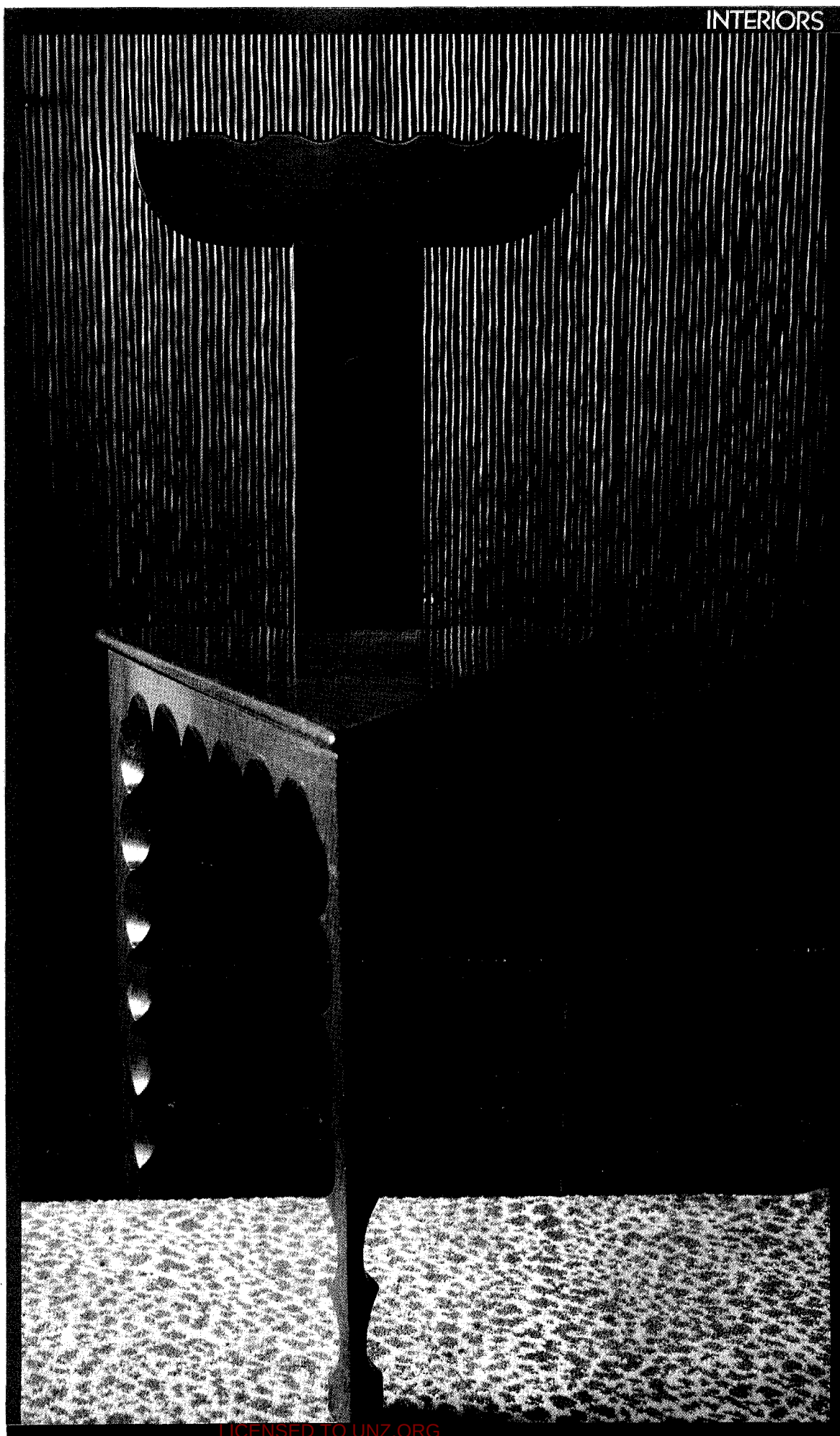


Left: The geometry of the sisal rug in Albert Hadley's living room sets off the striped slipcovers on the armchairs. The library table dominates the room.

Right: As striking as a neo-modern Italian design, this triangular English chair dates, in fact, from the Regency period.

Far left: Elsie de Wolfe, the doyenne of contemporary interior decoration, gazes down from a Hadley wall.

Near left: This exotic bookcase, from 1920s Germany, houses an eclectic assortment of Hadley's books.



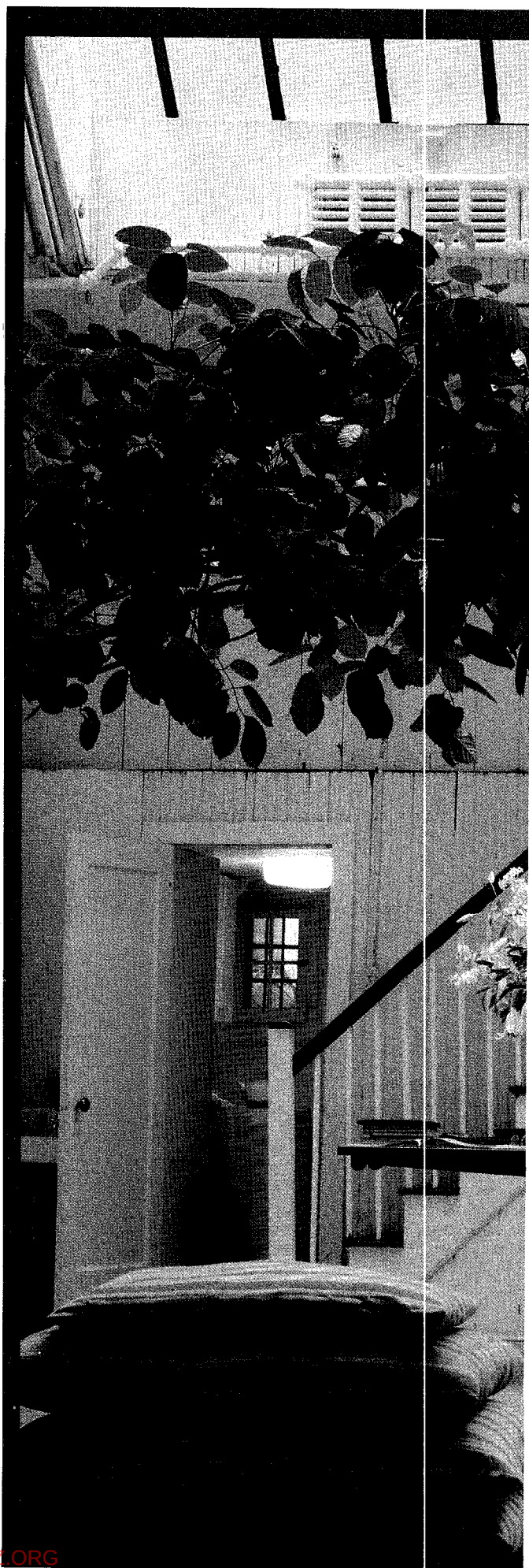
A PORTRAIT OF THE ARTIST

The Chelsea atelier where Austrian artist Alexander Vethers lives and works has enough levels and doors to meet the requirements of a Feydeau farce. And it was just this theatrical quality that appealed to Vethers when he took the place. The large, skylit lower level, where Vethers works on his illustrations for English *Vogue* and other magazines, is designed around an antique English refectory table, and the walls are decorated with the project of the moment. "I don't like 'décor' that hits you when you walk into a room," says Vethers, who can take weeks deciding whether to buy a major piece of furniture. The spaciousness of his working area makes the lower level ideal for entertaining, with guests flowing easily from the main room to the kitchen to the seating area beside the kitchen, all of the areas bright and white.



Left: The Austrian artist's fashion and furniture illustrations appear in many European and American magazines.

Right: Vethers's worktable and drawing board dominate the room in which he paints and entertains friends. The skylit atelier opens onto a garden.



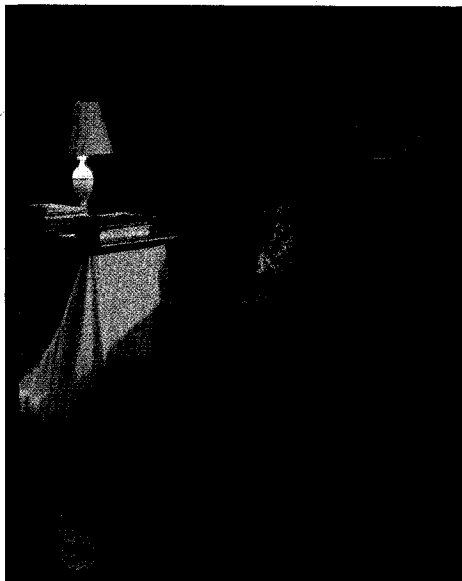




Above: In this carefully arranged still life, porcelain jars set off Vethers's favorite eighteenth-century Meissen plate.

STAGE STRUCK

Behind the white workroom of Alexander Vethers lies a startling contrast: a "reading room" awash in vibrant red. "I think of red as tranquil and romantic," says Vethers. "When I was growing up, my parents always had a dark-red living room and dining room. It was very traditional. I guess it's just part of my Austrian backbone." But Vethers admits he loves the drama of walking from the bright, countrylike main room into the small back room, whose major piece of furniture is an eighteenth-century French daybed.



Left: Vethers spends many of his off-hours reading on this French *lit d'alcôve*, in a red room that reminds him of his childhood.

Right: Vethers's love for the theatrical is obvious from these curtains in his reading room.

"People are always surprised when they walk into the room," he says. "But, subconsciously, it just reminds me of my childhood."

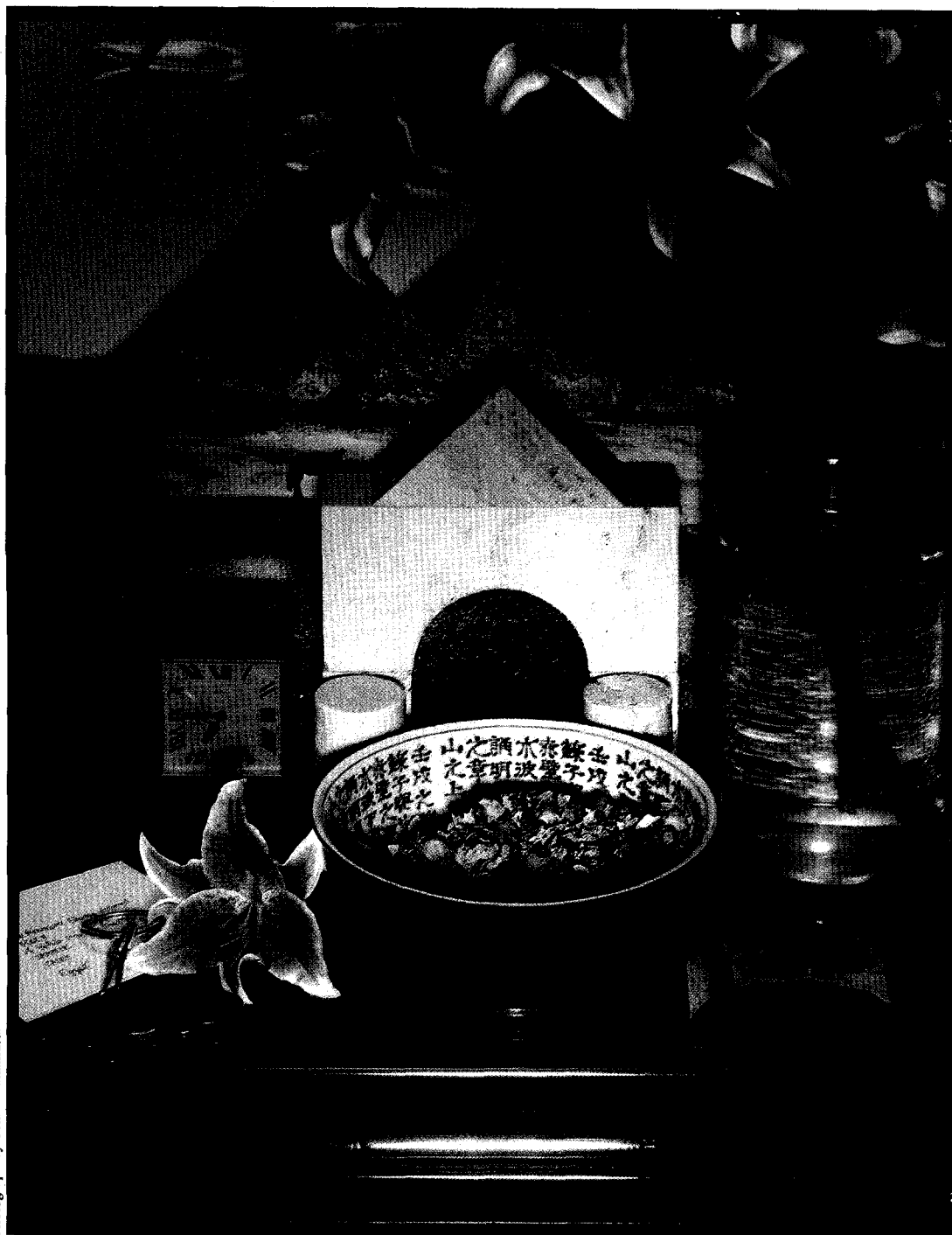
The curtains that overflow from the reading room's shuttered windows certainly appeal to Vethers's sense of the dramatic: They could just as easily be theater curtains.



SEPARATE PEACE

Faced with an expanding business, Judyth van Amringe, a jewelry and accessories designer, recently moved from a tiny apartment to an enormous loft space in an industrial area of the West Thirties. The lower level of the loft, intended for van Amringe's workshop and her entertaining area, swallowed up the furniture from her apartment.

That left her with second-story private quarters that housed nothing but a wonderful nineteenth-century sleigh bed. "When I first saw the bed in the antiques store," van Amringe says, "I just knew that it sort of looked like me." But that was just a bed. To create a "bedroom," van Amringe bracketed the bed with antique folding screens, which she found at another antiques gallery. If the result is unusual, that doesn't distress van Amringe, known for her very personal designs. "I don't want to live with mass-produced things any more than I would want to create them," she says.



Right: Judyth van Amringe's "bedroom" is created by two nineteenth-century mahogany-frame screens, which she found at Jean-Paul Beaujard, 209 East 76th Street. The grain-painted nineteenth-century sleigh bed is from the Hudson Valley. The lyre chair is one of a pair that are \$1,750 at Niall Smith Antiques & Decorations, 344 Bleecker Street. The po table is also from Niall Smith. The Satin Stripes sheets, by Pratesi, are from Macy's. The antique-style reading lamp with opaline shade is \$250 by special order at Bloomingdale's.

Left: Setting the stage for a romantic still life is: *The Pyramids of El-Geezah From the Southwest, 1858*, by Francis Frith. The poster is \$12 at Daniel Wolf, Inc., 30 West 57th Street. In the center foreground is *Metafora*, a travertine temple by Massimo Vignelli. In a signed box, it is \$292, through decorators, at ICF. The enamel-and-coral Cartier clock, circa 1928, is from Primavera Gallery, 808 Madison Avenue, near 68th Street. The glass vase is \$30 and the silver key ring \$30, both at Tiffany & Company. The Japanese bowl is \$65 in Lord & Taylor's gift department. It is filled with Jungle Paradise potpourri, available from Ronaldo Maia, 27 East 67th Street, \$7 a package and up. Everything rests on a red-lacquer Japanese altar table, \$1,500 from Naga Antiques, 145 East 61st Street.

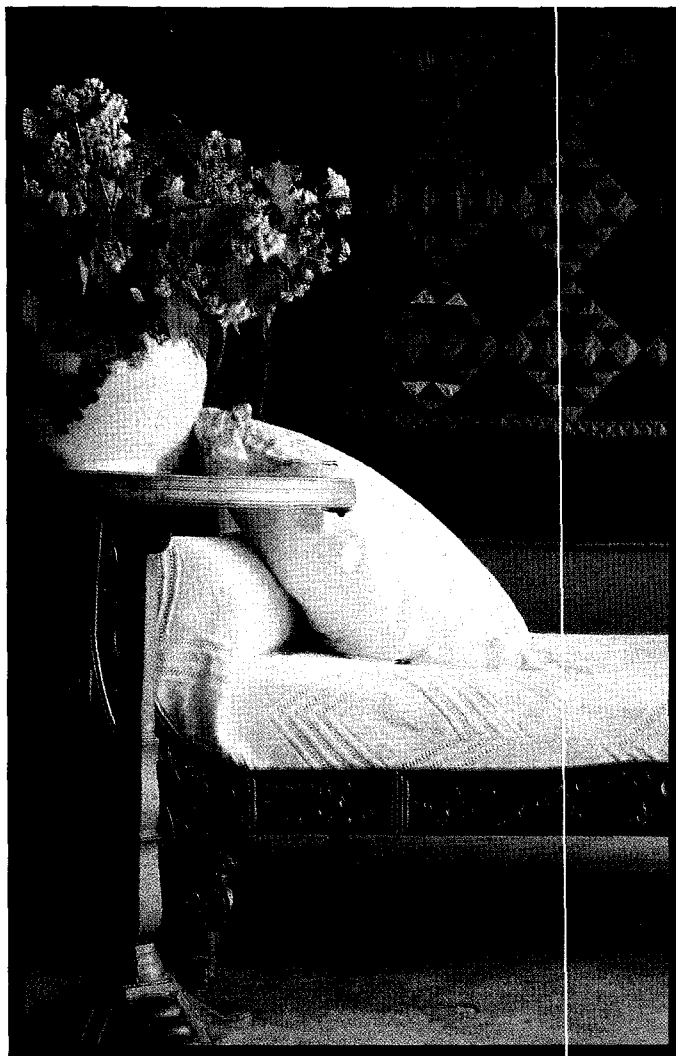


THE CUSTOM OF THE COUNTRY

Before Dolph and Nhumy Leuthold bought this modern Upper East Side apartment, they had always lived, both here and in Europe, in older buildings, with large, well-proportioned rooms, high ceilings, and graceful moldings. The Leutholds have been quite surprised, therefore, to see how functional their new surroundings are.

Designed mostly by the Vietnamese-born and European-raised Nhumy, the apartment tends to revolve around the schedule of Dolph, a textile manufacturer, which means the rooms are lit and decorated for the evening hours, when the couple are together. Decorated with things the Leutholds have found everywhere from antiques galleries to junk stores, the room has "battleship gray" walls, chosen as much for drama as for the fact that Dolph smokes a lot. Furnishings are spare, and the flowers, always in evidence, are white ("the only color possible").

The couple entertain frequently, but only six people at a time for dinner. "That's the perfect number for good conversation," says Nhumy. Dinner is served in the main room, where six Josef Hoffmann chairs surround a Hoffmann-style table that was, in fact, designed by the Swiss-born Dolph. More often than not, the dinner is Vietnamese fare, cooked by Nhumy.



Above and on this cover: A nineteenth-century French daybed, found in a Paris flea market, stands in the Leuthold living room in front of a nineteenth-century Amish quilt, purchased at America Hurrah Antiques, 316 East 70th Street.



Right: The Leutholds entertain six people at a time at a dining table designed in the style of Josef Hoffmann by Dolph Leuthold. The Leutholds bought the original 1905 Hoffmann chairs in Paris.

Left: A 1920s folding screen by an unknown Russian painter sits atop a glass shelf behind the dining table. Beside the screen are Sung-dynasty vases, collected by the Leutholds as much for their purity of shape as for their functionalism.



In the foreground, Marcel Breuer's Wassily chair (through decorators, at Knoll International) holds a checked blanket from Mali. It's \$150 at Craft Caravan, 127 Spring Street. The standing Tolio lamp is \$540 at Light/Inc., 1162 Second Avenue, at 61st Street. The Indian coir rug is \$89 at Conran's, 160 East 54th Street. The Josef Hoffmann nesting tables are \$1,100, through decorators, at ICF. The Blue Canton jar (\$190), the cup and saucer (\$27.50), the silver chocolate pot (\$1,125), the black-enamel clock (\$175), the black-and-white Marks and Rein plate (\$70), and the silver Revere bowl (\$525) are all from Tiffany's. Wooden Rose potpourri, in the Revere bowl, starts at \$7 a package at Ronaldo Meis. The black anodized-aluminum table lamp by Mark Zeff is \$180 at Art et Industrie, 464 West Broadway. Silberman and Friend is a 1930 French painting from Juan Pardo's Antiques, 783 Madison Avenue, near 67th Street.

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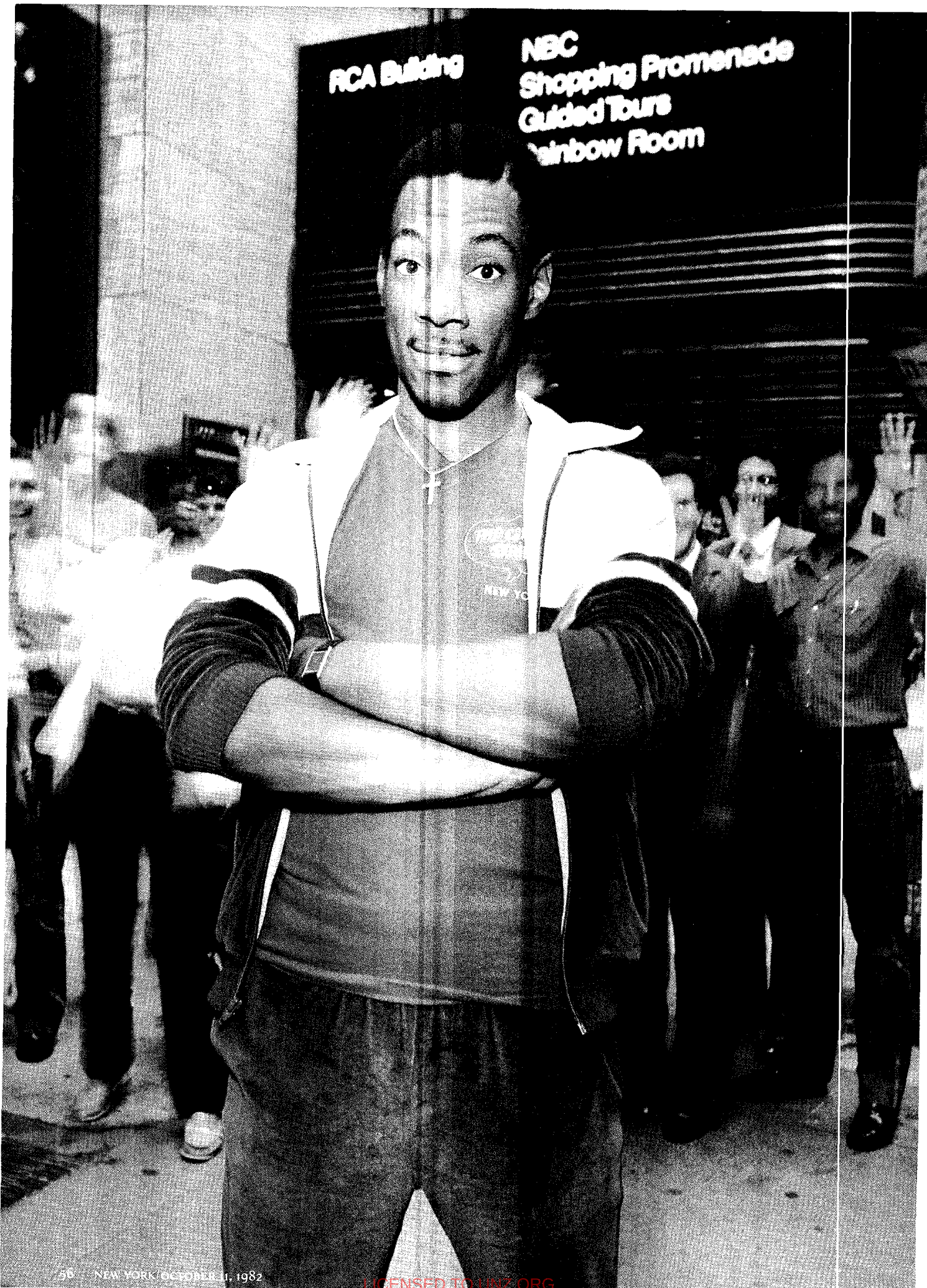
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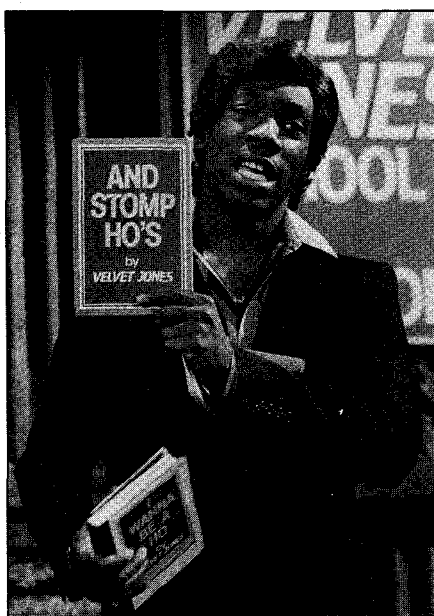
The razor-edged king of late-night comedy.

IN EXECUTIVE PRODUCER DICK Ebersol's office, overlooking the *Saturday Night Live* set, the only thing hanging on the wall is a cork bulletin board. On that bulletin board, four days before the first *S.N.L.* show of the new season, Ebersol has blocked out the program by segments. Each segment is marked by an index card—"Opening montage" and "Talent entrance" and so on. Only one card bears just a first name. It reads, "Eddie."
"That card," says Ebersol, "means that he does whatever he wants to in that spot."

He is Eddie Murphy, the only potential superstar to emerge from the new cast of *S.N.L.* Murphy's an unlikely choice for the role. Just 21, he came out of Roosevelt, Long Island, only a few years ago. Yet, he has carried *S.N.L.* virtually by himself since the show lost the entire original cast of John Belushi, Chevy Chase, Gilda Radner, et al. His first album, *Eddie Murphy*, is selling well, and he has just finished acting in his first movie, *48 Hrs.*, for which he receives co-star billing with veteran actor Nick Nolte. It's not so surprising that Eddie Murphy is doing well. What is surprising is that he is now being touted as America's major new comedian.

"The sky is the limit for Eddie Murphy," says producer Ebersol. "No black comic actor has come on the scene as fast since Bill Cosby twenty years ago. Richard Pryor is the hero now, but people forget that Pryor had to go through hell to get any commercial acceptance. Eddie—boom!—three weeks out of the box last season."

In an age of assembly-line, middle-class comedians who try to squeeze humor out of Quaaludes, Pac-Man, and the reigning TV commercials of the day, Eddie Murphy is an original, razor-



Velvet Jones: Murphy's sleazy pitchman.

sharp fast mouth. And that's why he's been noticed so quickly. When, in late September, Paramount Pictures could not get the team of Pryor and Gene Wilder for a movie called *Black & White*, Paramount offered it to Eddie Murphy and Dan Aykroyd.

Most remarkably, Murphy appeals to white audiences while doing routines that border on anti-white harangues. During the same act, he can play with hated black stereotypes and keep a black following. On national TV, he can read—with barely controlled rage—a purported letter from Ronald Reagan saying, in effect, that the three things blacks can't get are black eyes, fat lips, and jobs. Then he can turn around and play the process-haired, oily-talking black huckster Velvet Jones hawking a self-help book titled *I Wanna Be a Ho*.

"Ho" does *not* mean a garden tool.

Unlike some of the former *S.N.L.* stars who worked only in roles, Murphy works as himself *and* in roles (which Ebersol says is one big reason for his success and his appeal). Besides being Eddie Murphy on the air, however, he has helped create a group of remarkably vivid characters.

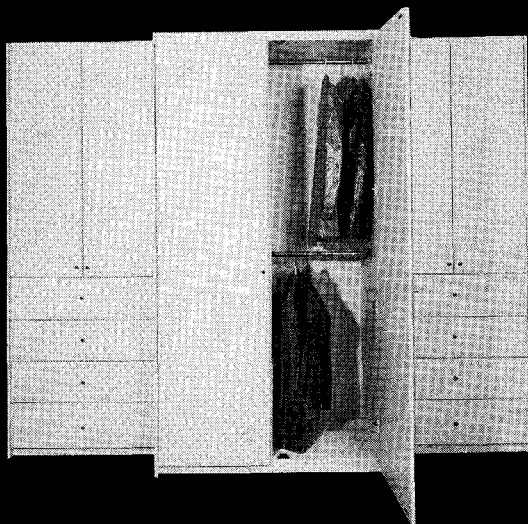
There's the menacing Tyrone Green, who first appeared last season in "Prose and Cons," a skit inspired by Jack Henry Abbott. Green is an arrogant, Eldridge Cleaver-type convict-writer whose toughness is totally obliterated when he snarls "Kill my landlord" and then spells out "kill" as "c-i-l-l." Laughter demolishes his menace. Tyrone is back this year, appearing at a radical-chic party, where he recites a poem titled "I Hate White People." It ends with the line "I hate white people because they is white." Then he spells out the word white: "w-i-t-e." Laughter. No more menace.

Then there's Little Richard Simmons, one of Murphy's most inventive creations. A double parody, the character is a cross between the Little Richard of rock 'n' roll and the Richard Simmons of exercise: double hysteria. Murphy's Mr. Robinson is a ghetto version of Mr. Rogers: "Oh, here's Mr. Landlord with an eviction notice," he tells the audience in a singsong yet bitingly sarcastic tone.

There's militant black film critic Raheem Abdul Muhammad, who rants and raves about why serious actors like Isaac Hayes can't get serious film parts. Murphy also does an adult version of the pickaninny Buckwheat from the old *Our Gang* series, and a wicked imitation of blind singer Stevie Wonder—both roles are bound to offend everyone, but not for very long.

The only real controversy Murphy has

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sparked came from his Velvet Jones role. Comedian Franklin Ajaye, for one, thought it a bit demeaning to blacks. Murphy, though, says that he sees no color lines in comedy, and that he was just parodying TV hucksters.

The fact that Murphy has done so much so fast does not surprise Ebersol: "Eddie has no fear whatsoever of a television camera. *None*. Which is rare. Number two, he's got something that you can't train anybody to have—he actually thinks of the television camera as just another person. So he's just rapping to somebody. *And* the whole black-and-white thing works because of his eyes. He never loses the charm in his eyes. In his eyes he never stops smiling. His eyes tell the audience he's laughing. The only other person on *S.N.L.* like this was Chevy in the beginning. Eddie's eyes are the eraser for any misunderstanding."

Those who have seen rushes of *48 Hrs.* say that Murphy is a very good film actor as well. Murphy portrays a convict named Reggie Hammond. Nick Nolte, as tough cop Jack Cates, springs Hammond from the slammer for 48 hours to help him track down two cop killers. Predictably, Murphy says that making the shift from TV comedy to a serious acting role was not all that difficult for him. "I'll probably stay with *Saturday Night* one more year and then do movies and try to do TV specials," he says.



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WITHIN A PICTURE-PERFECT two-story house in Roosevelt, Long Island, where he grew up, Eddie Murphy is still a pure suburban kid. Neighborhood youngsters cruise by the house to check if Eddie is home. (He recently moved to an apartment in Hempstead and, in November, will move again, to a nearby house in a location he does not want revealed.)

Three years ago, Murphy was earning about \$30 a week in Long Island clubs. This year, he should make a million. But he still goes home to Long Island and is still very much its product. He does Yiddish jokes better than some of the Jewish comedians from whom he learned them.

In that immaculate two-level shingled ranch house out in Roosevelt, Long Island, Lillian Lynch, Eddie Murphy's mother, welcomes me into her home. (Her first husband, who was Eddie Murphy's father, was a New York City transit policeman who died some years ago. Her current husband is Vernon Lynch, a boxing instructor who works in the shipping department at the Breyers ice-cream plant.)

Lillian is an ebullient, charming woman who looks and acts ten years younger than her admitted age of 41. It's about 9 P.M., and she's waiting for Vernon to come home from the afternoon

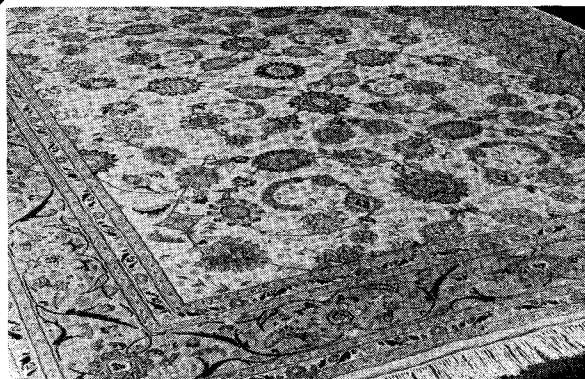
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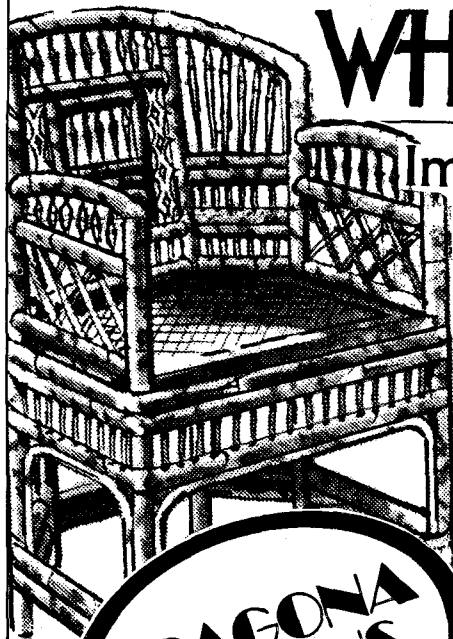
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shift at Breyers. She bustles about her lime-green-carpeted living room wearing a flattering olive-and-white sweater and olive-colored trousers. There are framed photographs of her three sons on the coffee table. Eldest son Charles is in the navy, middle son Eddie is now justifying his claims of being a comedian, and youngest son Vernon (currently down in the paneled basement playing records) is still in high school.

Eddie Murphy's success has come too fast for the family to fall into the show-business syndrome. In fact, no one, including Eddie, seems to want anything at all to do with the celebrity game. True, Eddie's "Z" and Trans Am are in the driveway, but Vernon has put canvas covers over them, and teenage fans would have a tough time trying to locate the house by locating the cars.



As Cosby: Ribbing a forerunner.

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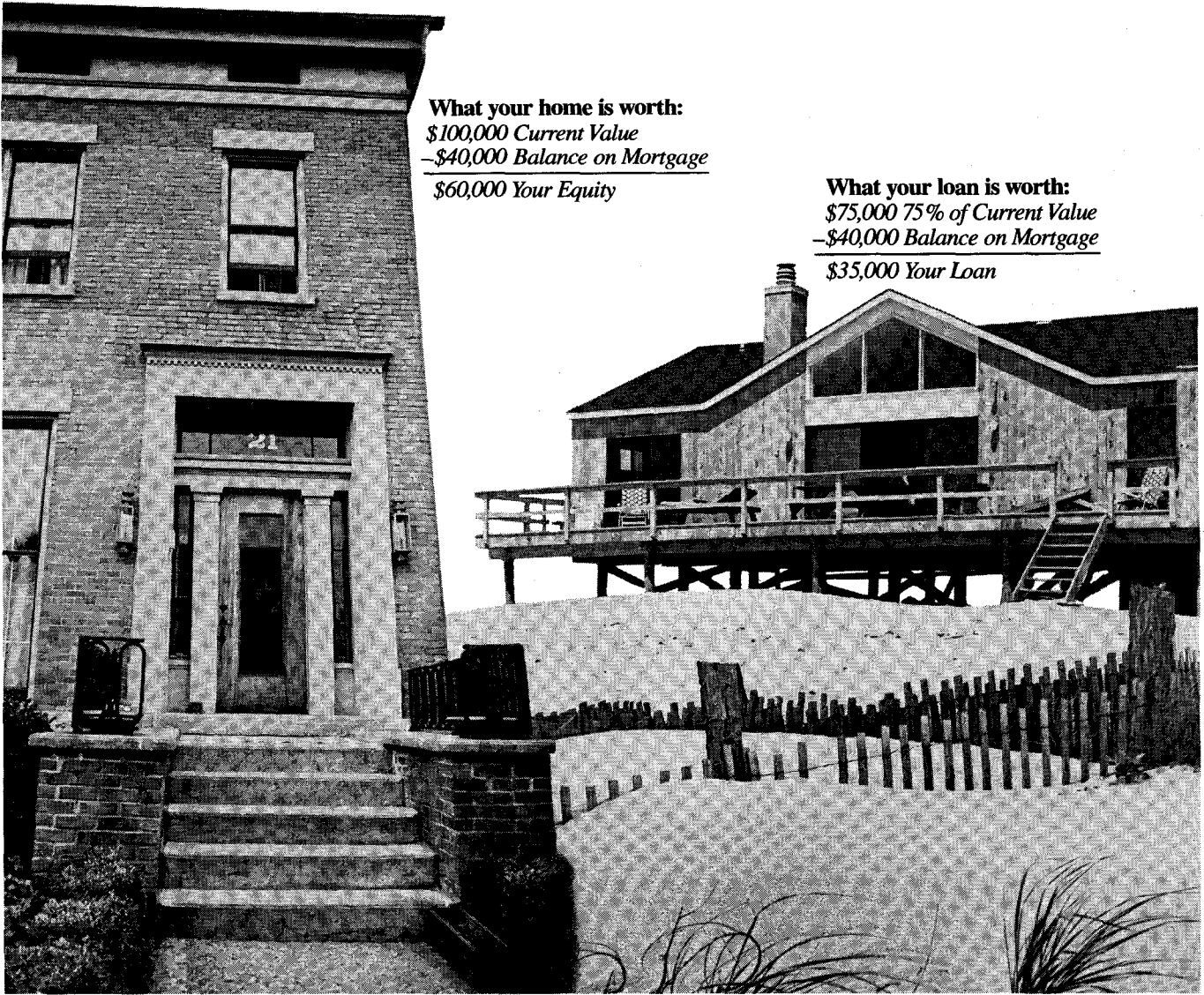
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Lillian serves me coffee in the white brick dining room. She is a proud mother, and her pride shines through even as she claims that Eddie Murphy's comedic talent must have been inherited rather than nurtured. Despite Lillian's bubbling sense of humor, she denies that she had any influence on Eddie, other than telling him to stop talking dirty. When he was fifteen years old and playing such clubs as the Blue Dolphin in Uniondale, Lillian was shocked by his four- and six- and twelve-letter-word jokes. Like Richard Pryor and Jimmie Walker and many others, Murphy *did* rely heavily on profanity. Lillian did not like to hear all that from her teenage son. Vernon, however, behaved as a normal suburban father. *He kicked ass.*

While I am having coffee with Lillian, Vernon comes home from work. He's a wiry, no-nonsense man who speaks his mind. He disciplines all his sons by taking them down into the basement (which *he* paneled), putting on boxing gloves, and teaching any errant son a lesson



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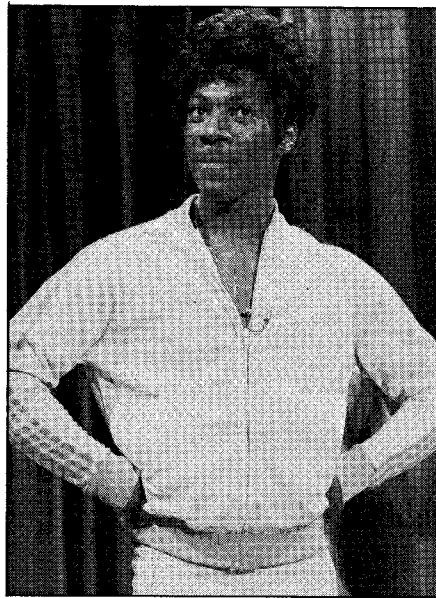
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with a strong right to the chin. Vernon remains a good fighter.

"I could still whip Eddie," he says calmly as we sip coffee. "Eddie respects his parents. I used to be a professional fighter. And I believed in *me*; I believed *nobody* could whip me. Eddie *always* had that; he always believed in himself, even from a little kid. I will still take Charlie or Eddie downstairs and put on the gloves with them. Toughen them up a little bit, show them how tough they can be.

"If Eddie wanted to be, I think he'd be a dynamite middleweight boxer. Yes, I'm telling you that he don't like to be hit, but he's quick to learn, his reflexes are good, terrific. But he said, 'Pop, no good. Don't want to fight nobody.' But he *can* defend himself."



Little Richard Simmons: *Two-shot.*

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Part of Murphy's club act is a bit he calls "Drinking Fathers." It's a scathing bit of humor about fathers who come home drunk and roust their kids out of bed for some cockeyed, drunken lectures about life.

"That was *me*," Vernon says, admitting that he used to take the occasional drink. "True, true, *true*. I'd come in here, three o'clock in the morning, get him up. I don't think I was as bad as he makes out. But I rolled him out: 'Get up, get these dishes washed, get with it.' And I always kept two pairs of boxing gloves around. And Eddie doesn't like no kind of violence. All I had to do was tell him, 'Let's go, just you and me, downstairs.' No problem."

Lillian shakes her head at a memory: "Well, I used to cover up for him, clean up after him. I was thinking about that today. You ever noticed how often he washes his hands? He would never take out the garbage; he didn't want his hands to touch the garbage."

"I would tell him," Vernon recalls, "You better become famous or rich,

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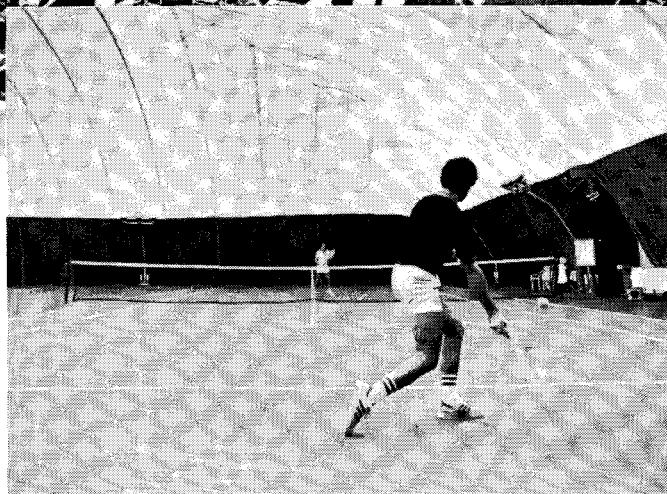


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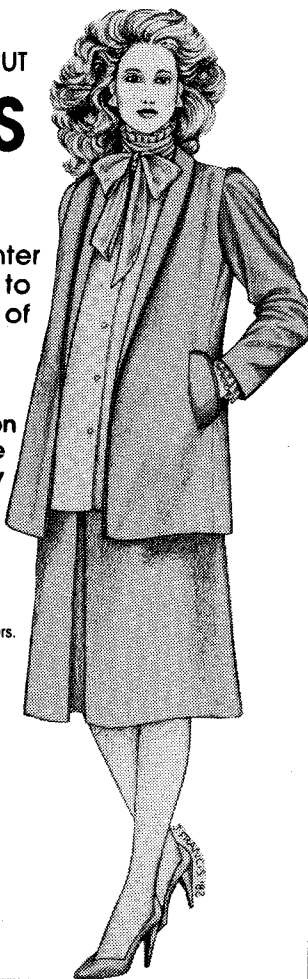
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because, boy, you are the laziest kid I've ever seen."

Vernon and Lillian reflect for a while on Eddie's childhood. On how he would watch TV and mimic the cartoon characters. About how he was always pretty quiet and private. They still aren't sure how he got his gift for comedy, but they are sure that once he knew he had it he wasted no time making it work for him. He was an average student who made himself popular through his sharp tongue. He was performing as a comic on Long Island before he could drive. Vernon would take him around to the clubs, where customers were amazed to hear some of the words this fifteen-year-old kid used. Then he broke into some of the Manhattan clubs and, says Lillian, had a severe ego problem for a time until



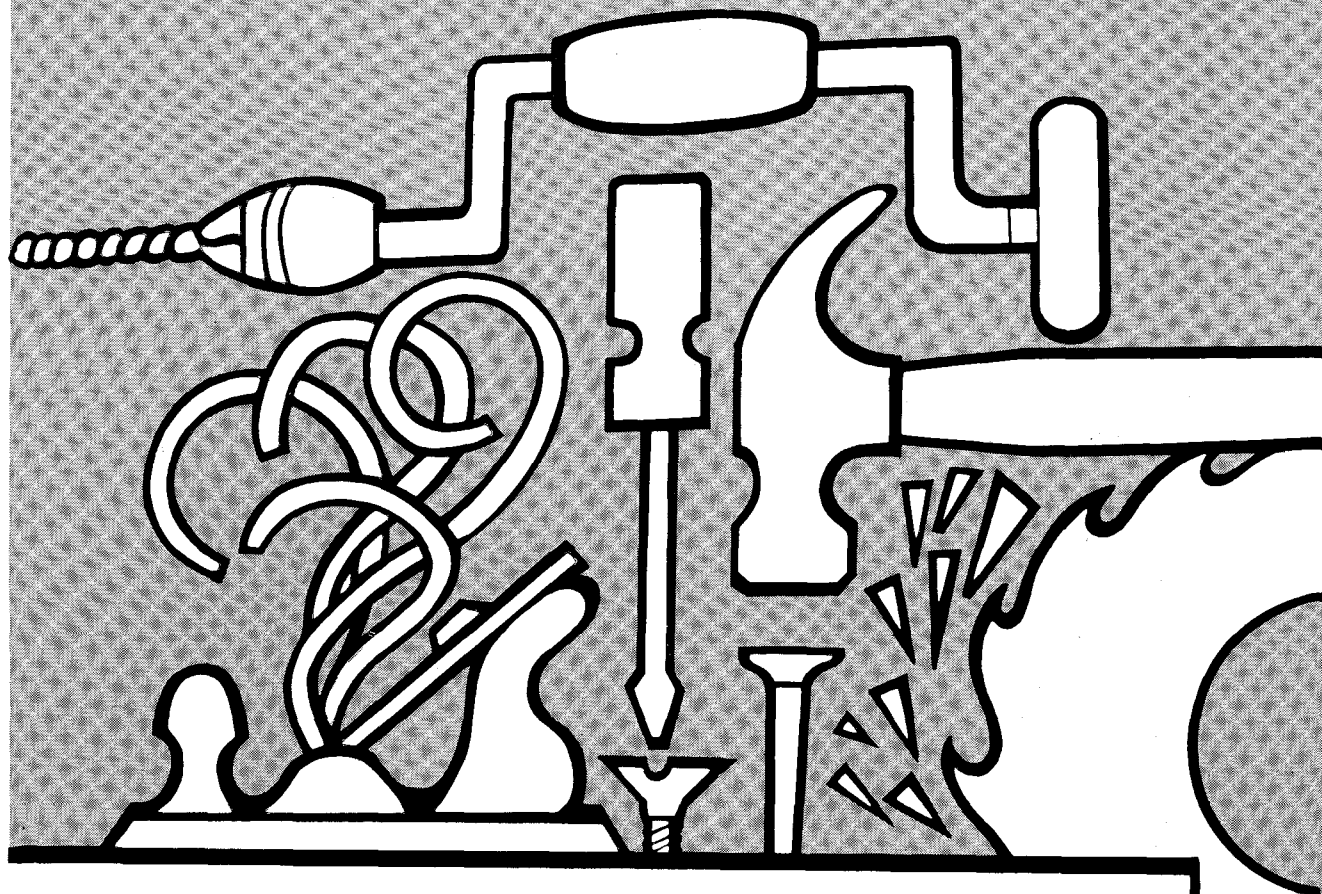
Buckwheat: "Had to be parodied."

he came around, on his own, to a realization of who and what he was.

"But," she says, and her eyes mist over a little at the memory, "Eddie was always a good child. I'll never forget when he was six or seven and I would spank him he would just say, 'I know why you spanked me, Mommy. You spanked me because you love me. 'Cause if you didn't care, you wouldn't spank me.' You read about these things in 'Dear Abby,' but for that to happen in real life, to me?"

ROBERT WACHS IS SITTING IN A fern bar near his Upper East Side apartment, knocking back a large white wine and laughing about the memory of his first meeting with Murphy. Wachs and partner Richard Tienken operate the Comic Strips in Manhattan and Fort Lauderdale, and they manage Eddie Murphy. They don't manage anyone else, and they have no plans to manage anyone else. They manage Eddie Murphy because he asked them to.

But Wachs is remembering his first meeting with Murphy. "Two and a half years ago, I get to know a guy name of



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Bob Nelson, first-rate stand-up comedian. He starts working the Comic Strip, and as we get to know Bob, he starts telling us about his friend Eddie Murphy, that we ought to see Eddie. At the Comic Strip, we're kind of a family situation. Our acts are with us for years. So if an act needs a favor, we help him out. So I tell Nelson to have his friend Eddie Murphy come in on Monday, audition night, and we'll take a look at him.

"So I'm there Monday night, all of a sudden this kid comes in, announces that he's here and that he's gonna go on. I say, 'Who are you?' 'I'm Eddie Murphy. I'm ready to go on.' I say, 'Wait a minute. We have systems around here, procedures. You don't just walk in and say, 'I'm here and I'm going on.' Get the hell out.' So I threw him out of the club."

Wachs laughs and drinks his wine. "Threw him out. So he goes back to Nelson and tells him what happened and says that maybe he better cool down his act.

"So Eddie comes back a week or two later—no problems. Make a long story short, Eddie started doing very nicely taking a late-night bit for us. Now, this is the beginning of the Jean Doumanian era at *Saturday Night Live*. And I get word through the grapevine that *S.N.L.* would like another male cast member and they would not object at all if that person happened to be black. Long story short, he gets a job as featured player, not as a regular.

"Not much for him until in the middle of the season on *S.N.L.* One night they ended with the show five minutes short—five minutes to fill because there had been no laughs that night. So they get Eddie to go out and do his stand-up club routine. Much of his stand-up is peppered with four-letter words. Remember simultaneous translation? Eddie did simultaneous editing. He edited his routine as he did it live, and it was brilliant. I knew and he knew that it was just a matter of weeks before he became a regular cast member."

Murphy, in fact, was the brightest spot in a dismal *S.N.L.* year. His fast mind, faster mouth, and smooth self-confidence produced some funny bits and some moments where live TV comedy's limits were tested. But Murphy made it through—he and Joe Piscopo were the only players retained when Ebersol replaced Doumanian as executive producer.

THAT EDDIE MURPHY IS A STAR is indisputable. That he's neither a household word nor a face the paparazzi love to chase is also indisputable. On a recent Saturday afternoon, he arrives in Atlanta only a few hours after wrapping 48 Hrs. in Los Angeles. He's had almost no sleep and is here to perform—

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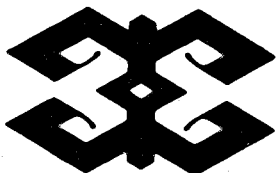
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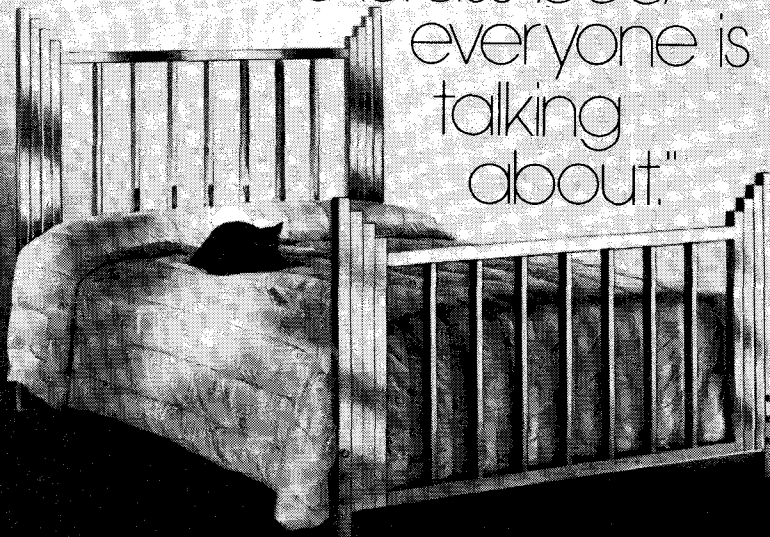
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only a few hours from now—at "Jack the Rapper's Family Affair '82," a black-music convention. Jack the Rapper puts out a black-music tip sheet, so CBS Records has decided that it's important for Murphy to be on the scene.

Murphy, in blue Nike jogging suit and Porsche shades, is unrecognized in the airport but draws a crowd of one when he arrives at the Dunfee Hotel. The crowd is disco singer Richard "Dimples" Fields, who wants a picture with Murphy. The limo radio has just run a Jack the Rapper commercial and announced that Stevie Wonder would be at the convention. "S---," says Murphy. "I thought I was here. Hmm. Maybe I'll do my Stevie Wonder routine tonight. I wonder what Stevie thinks about it. I could always *outbox* him, if I had to." He says that with a wink.



Offense-minded: James Brown as Annie.

In Room 3004, Murphy eats a room-service dinner, watches *Ragtime*, and mimics Coalhouse Walker Jr. perfectly. "Remind me sometime," he says, "to do a Meineke-muffler commercial like Coalhouse." Murphy's eyes flare, and his voice booms menacingly: "I wants my car fixed. *Now!*" He laughs. "But if anybody put s--- in my Benz, I'd so the same thing."

He puts on black leathers for the show. "I don't know *what I'm gonna do tonight*," he says as he carefully studies himself in the mirror. "It's *hard* to make the brothers laugh. 'Your mutha got a wooden leg with a kickstand.'" He shifts to an ominous tone: "'Get off the mutha-f---in' stage! That ain't funny!'"

He goes back to being Eddie Murphy: "White audiences are more accustomed to seeing stand-up comics. White people go to clubs. Blacks go to movies and to discos. I meet black people who've never been to comedy clubs. They didn't know such places existed. Blacks are just a harder audience. Whites just sit down

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and expect a good time. Blacks say, 'Let's see if this is funny.' I know that I can go out in front of a white crowd and say 'Do you smell s---?' and they'll *laugh*, but that would take five minutes with a black crowd."

Murphy heads downstairs to do his first stand-up routine in months. The audience is mostly black. He goes onstage after a CBS vice-president, who has spoken at great length about the perilous state of the record industry. Murphy aggressively thanks CBS for signing him to do an album just when "things are all f---ed up." Cheap humor, but the crowd loves it. Murphy zips through his routines ("Guy who shot the pope wants to go straight to hell") and then puts on sunglasses and staggers sightlessly around the stage, doing a



Tyrone Green: "Anti-white harangues."

cruelly accurate—and funny—impression of Stevie Wonder, complete with a rendition of the blind singer's wandering smile.

Murphy finally sits back down at his table and is astonished when Stevie Wonder is led over to meet him. They have never met before. Murphy rises. Wonder shakes his hand but then throws a right fist at Murphy and says, "Mutha, you do me one more time and I'll whip you!" But he's laughing and so is Murphy.

It's 11:30 at night and Murphy begs off several party invitations. It's been a tiring day, and now all he wants to do is go up to his room to watch an *S.N.L.* rerun. This particular show contains a skit in which he portrays Wonder, and Joe Piscopo, Murphy's close friend, does Frank Sinatra. In Room 3004, Murphy removes his shirt, begins sipping a can of 7-Up, and watches himself intently on TV. He doesn't laugh at all. When the segment is over, he sits up and says, "That's good. That's my favorite piece. I'm sorry I didn't write that." The rest of

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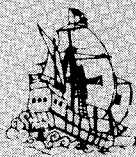
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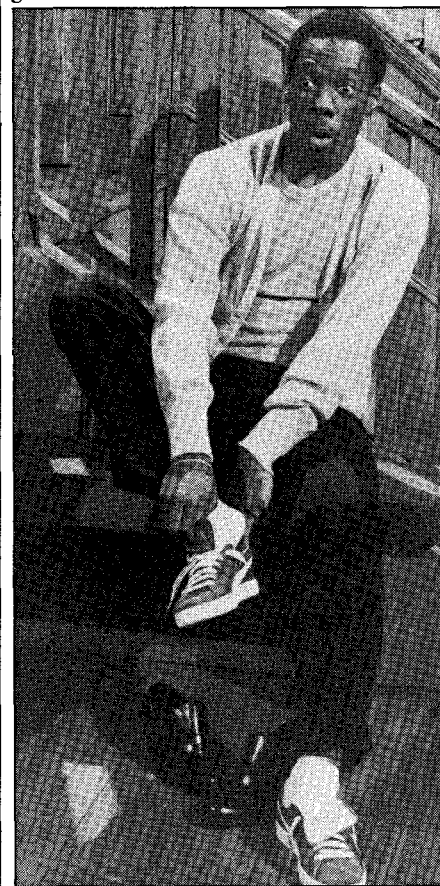
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the show is abysmal, and Murphy says so.

THERE IS NO BIGGER EDDIE Murphy fan than Joe Piscopo, the fellow survivor. Piscopo, in his dressing room at NBC, vividly recalls the first time he saw Murphy: "I was outside Jean Doumanian's office. They needed a black guy, and Eddie was up for it. I hadn't heard of Eddie. He had worked the Long Island clubs, and I worked the Manhattan clubs. We sat down and talked, and I immediately saw the vulnerability of this guy. That and his confidence. I read with him for his audition. We did the Chevy Chase-Richard Pryor word-association piece, and Eddie took charge of that. So I said, 'This guy is great.'"



Mr. Robinson: Ghetto guile.

Piscopo takes a phone call, dismisses it, and plucks a grape from the fruit plate that has mysteriously appeared. He talks about how bad his first year on S.N.L. was and how the show didn't work, but he says that he and Murphy were a bit fortunate, because they were surrounded by bad company.

"The first thing on TV I did with Eddie I'll never forget," Piscopo says. "It was the first laugh anyone got on the show. I was the sports guy and we did a reverse-discrimination thing about a school that wouldn't let whites on the basketball team. Eddie hadn't been on-camera yet, but he came out to explain

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the difference between blacks and whites. He held up a huge radio and said, 'If God created us equal, why didn't He give you one of these?'

"Eddie is brilliant. He's a step above everyone else. Here's a kid, 21, and I'm 31, and I look at him and I can't believe how he comes up with the emotion he gets in 'Solomon and Pudge' [a routine Piscopo and Murphy do about two old men reminiscing]. I get tears in my eyes."

What, I wonder, strikes Piscopo as the reason Murphy has stood out so much? Piscopo thinks about it for a while, swiveling in his chair. "It's a 'Don't f--- with me' attitude," he finally says. "I would love to be like that, but I'm not. But you know why he gets away with it? It's because he has enormous vulnerability. When he smiles, you want this kid to be your son."

EDDIE MURPHY HAS NOT SEEN his beloved New York for three months, and he's happy to be on the Atlanta-to-La Guardia flight. He's wearing white leather and gold jewelry. Clothing and cars, he says, are his vices. No drugs, alcohol, or tobacco. He does not particularly care for Manhattan, and when he's not working he sees old friends in Roosevelt and goes to discos.

Like most comedians, Murphy is not funny 24 hours a day; he is actually fairly serious most of the time. He is not impressed to hear that many people are very impressed that he has done so much so quickly.

He sips a Coke and says, "I think it will be really good to see where my talents are five years from now. I'm *not* astounded by myself; I'm *not* astounded by my talents. I think that I came along at a time when the industry and when black people are reaching out for heroes. It's like I have a warped sense of humor. Every couple of years this country's sense of humor changes. Hipper people are into *comedy*, not into silly things. On *S.N.L.* in the old days, you could come out and say 'Let's have sex' and get a big laugh with it. If I did that, they'd cancel the show." He adds that the Coneheads were funny then, but comedy demands something beyond that now. And what does he think that is?

"Well, our bit with Sinatra and Stevie Wonder is a perfect example. Another perfect example is the two old men that Joe Piscopo and I do. Two of the most lovable... the black character is like... if you've ever been around old black guys, it's exactly like that. Joe's character is the guy that puts up with his bull. When I looked at it, my eyes swelled up with water—'That's beautiful!'"

Murphy becomes silent for a while. The plane's pilot comes out to apologize to me for the fact that my seat has no

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serving tray. The pilot thinks that I'm Eddie Murphy, a famous person on his plane. Murphy likes that.

"I have a *mean* sense of humor," he says. "Lovely person, but I like to see stuff like *Kung Fu Classroom*—kicking little girls through walls. But you can't beat up children on TV." He laughs, a little shamefaced.

"Who can you beat up?," I ask.

Murphy replies with glee, "Old people. If you beat up regular people, our age, it's not funny. Can't beat up cripples. But if you beat up old people, like 90, people go into hysterics. I'm writing a sketch where Mr. T. meets E.T. I'm writing a thing called the 'Homomooners,' with Ralph Kramden and Ed Norton living together, Ralph saying, 'Well, Norton, we finally got married!' [There follows a fairly explicit description of what would happen if Ralph and Ed got married. Murphy says he fully intends to carry it as far as the NBC censors will allow.]

"I saw a guy get stabbed in my hometown a couple of years ago, lying on the ground. I went and looked at the guy: His stomach was bleeding, and it was like it wasn't real. Like watching *Starsky and Hutch*. My children or my grandchildren will destroy us. Society is getting more and more..." He looks off into space. He is serious.

"People are getting warped senses of humor now. All these kids playing video games—boy, I'll tell you, in twenty years we're gonna have a race of destructive kids who are stupid because they didn't go to school. But they'll have great reflexes. I'll tell you, in 100 years this is gonna be a messed-up place. I don't care, 'cause I'll be dead and gone.

"My experience is what I share with the audiences," he continues. "I don't look at them and say, 'Boy, aren't you funny.' I'm looking at them, saying, 'My, aren't we all messed up.' Like when I do a sketch like Buckwheat, I'm laughing at how ridiculous it was. Buckwheat was so absurd, it had to be parodied. Half the laughter is the absurdity of what I'm doing, and the other half is 'Wow, the country's messed up!' All that about the good old days and the fifties and all that stuff—*Happy Days*, bull!"

Murphy is getting ever more serious. "Black people, we didn't have no malt shop like Fonzy. I'll tell you, I was serious onstage last night [in Atlanta] about the reckless-eyeball charge. Used to be a black man go to jail there for 'reckless eyeball,' looking at a white woman. *Happy Days*! We got one hero—Martin Luther King. He's the only hero we have. And they killed him. We ain't been having no happy days."

He falls silent. At La Guardia, Eddie Murphy is mobbed by three beautiful teenagers who recognize him. He smiles. A lot. Comedy, he says, has its ups. And its downs.



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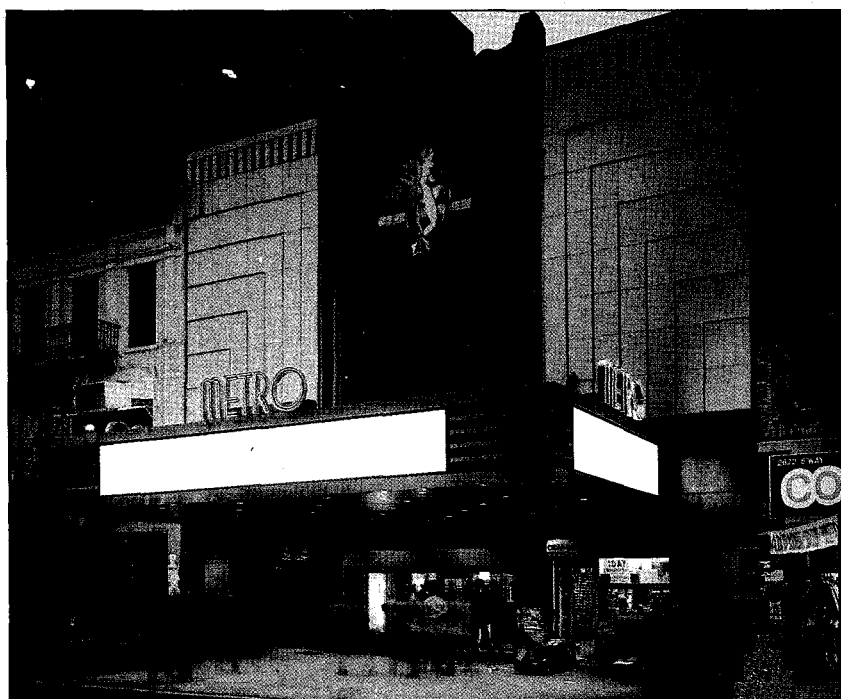
By Nancy McKeon
and Corky Pollan



Home Plates

We keep hearing that there's a frigid winter coming, but never mind the extra firewood or mukluks. What we'll really need for survival is a copy of *Swift Bros. Take-Out & Delivery Menu Directory*. This guide has the printed takeout menus of 60 restaurants and food stores, and such vital information as hours, credit cards, delivery areas and charges. Just out is the guide to the Upper East Side. By Thanksgiving there'll be three additional neighborhood editions.

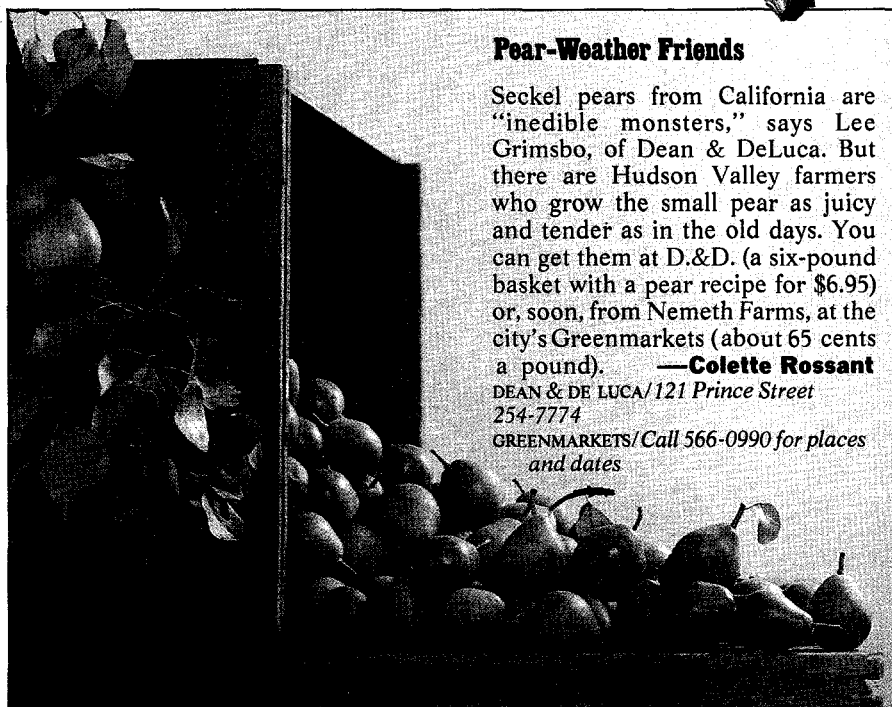
SWIFT BROS. TAKE-OUT & DELIVERY MENU DIRECTORY/\$2.50 at most newsstands, or by mail from Swift Bros., Suite 1553, 230 Park Avenue, New York, New York 10017



Screen Gem

For ten years, Upper West Siders were able to depend upon the Midtown Theatre, at 99th and Broadway, for flicks like *The Organ Trail* and sore little else. Now this Art Deco gem has been rescued from its recent porno past, refurbished, renamed, and recast as New York's largest movie-repertory theater. It's all the work of Dan Talbot, who used to run the New Yorker Theater, with its mélange of foreign and American classics. The first-season's offerings, all 35-mm., will range from popular fare such as *All About Eve* to cult films like *The Searchers*. And, as befits a theater with access to the New Yorker Films library, there will be plenty of foreign flavor, from Ozu to Ousmane Sembene.

THE METRO CINEMA/ Broadway at 99th Street/222-1200.



Pear-Weather Friends

Seckel pears from California are "inedible monsters," says Lee Grimsbo, of Dean & DeLuca. But there are Hudson Valley farmers who grow the small pear as juicy and tender as in the old days. You can get them at D.&D. (a six-pound basket with a pear recipe for \$6.95) or, soon, from Nemeth Farms, at the city's Greenmarkets (about 65 cents a pound). —**Colette Rossant**

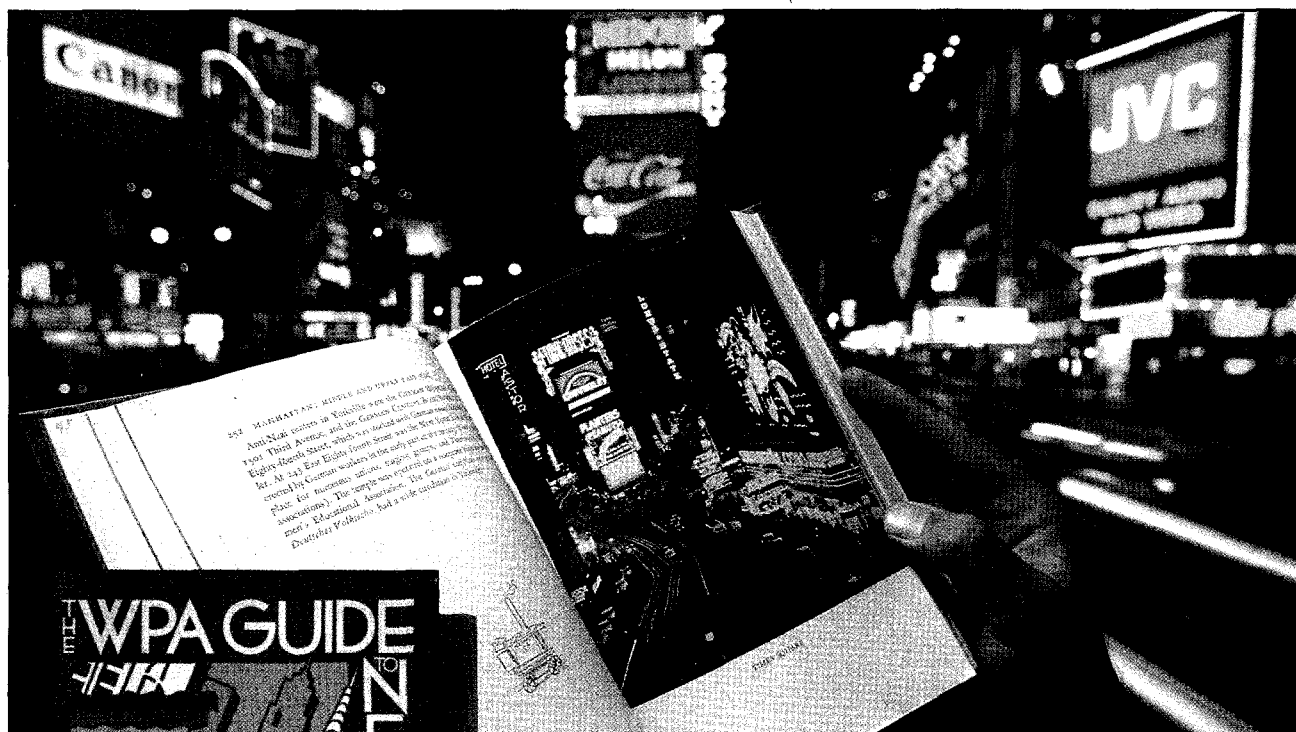
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SPORT TOTES/Sporting Woman
235 East 57th Street/688-8228



Time Balm

In 1939, New York had eighteen English-language daily newspapers and three baseball teams. It also had *The WPA Guide to New York City*, produced by the Federal Writers' Project and arguably never surpassed. Now, some 40 years later, this long-out-of-print work is back. Anyone who courses through the boroughs using this work as a guide will probably find almost as much the same as changed. Certainly the skyscrapers built by then maintain their primacy in midtown lives. And while Manhattan rents have changed (up from between \$30 and \$59 a month), the grand apartment buildings (the Majestic, the San Remo, the Century) remain coveted addresses. In many ways a delightful artifact of a simpler time, the book shows us the city we know so well, at a time when it seemed brand-new. *THE WPA GUIDE TO NEW YORK CITY*/Pantheon Books/\$20 in hardcover, \$8.95 in paper At major bookstores

Art/Kay Larson

KIDDING THE KREMLIN

“...The best satire alters its subject least. K.&M.’s idiosyncratic treatment lets the ideologues reveal themselves...”

THE RUSSIAN PAINTERS Vitaly Komar and Aleksandr Melamid, who make their art as a team, were bound to have an unusual perspective on propaganda. They produced some of it themselves as students at the Moscow Institute for Art and Design, the state school for potential Poussins of socialist realism. After graduation they worked on a few official commissions, until, in 1972, they exchanged Eastern propaganda for Western pop art and conceptualism. Their last lingering dreams of someday acquiring caviar and dachas evaporated in 1974 at the sight of bulldozers leveling their “SOTS-Art” contribution to the highly unofficial outdoor exhibition in Belijaevo, on the outskirts of Moscow. After smuggling their work to the West for a few more years, they accepted a polite request to emigrate. As for that early training in the grand style, “we weren’t very good at it,” says Komar.

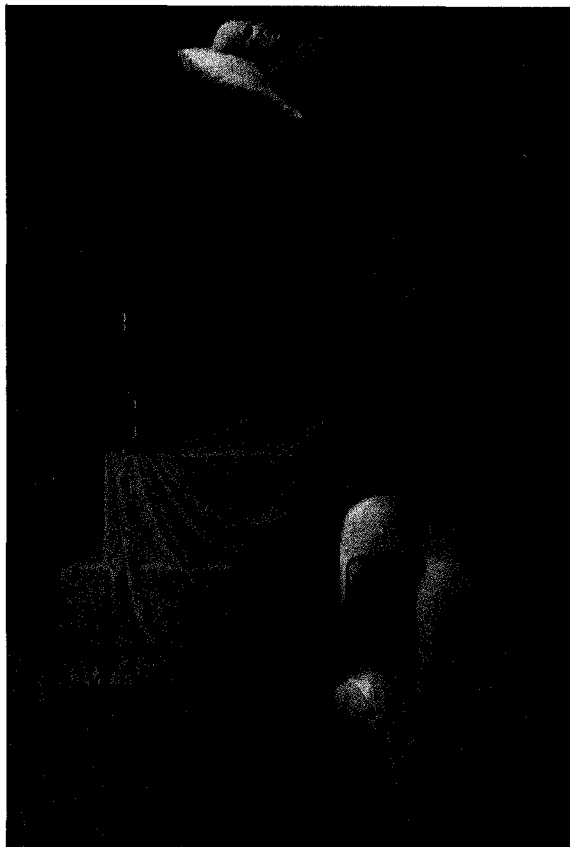
His protest is belied by the exhibition now at the Feldman Gallery, in which K.&M. offer their ever so slightly satiric version of the Soviet propaganda machine. These remarkable paintings—in which Stalin and the heroes of the revolution are enshrined in dark, glossy, varnished grandeur—rank among the most intelligent ironies in many a season. The irreverence is at first scarcely visible. In *Lenin Lived, Lenin Lives, Lenin Will Live!*, the leader lies on his bier, pickled green by the embalming fluid pumped through his veins from a copper-and-glass retort. A bright-red banner falls from the generative loins of this “father of the Revolution” to collect at the feet of a weeping allegorical maiden. The maiden lacks an identity (K.&M. posed her themselves), but could come straight from any bad nineteenth-century French Romantic imitation of Poussin, the archetype for this swooning style. The glass retort is lifted from Jacques-Louis David’s 1788 portrait of Antoine-Laurent Lavoisier and his wife, which hangs in the Metropolitan Museum. Since Lavoisier was a brilliant chemist guillotined during the French Revolution (David may have ac-

tually signed his death warrant), the portrait of an adored Lenin becomes straightaway laced with excruciating touches: The Revolution executes geniuses and borrows their inventions to preserve the state; artists themselves often assist in the executions. Lenin has meanwhile been reduced to a hunk of avocado-colored protoplasm whose life-

glance from the authorities. The best satire alters its subject least. K.&M.’s idiosyncratic conceptualism is content to let ideologues reveal themselves. (The artists also take sideswipes at American “capitalist propaganda” in a poster series now at Feldman, but the satire isn’t nearly as effective, perhaps because K.&M. didn’t grow up here and don’t quite know where our bitterest ironies lie.)

Conceptual art has a tendency to drift into triviality—a fate from which their own works have not always been free. At best, however, K.&M.’s bite is sharp and slow. Lately they have, for instance, run newspaper ads announcing their willingness to “buy” souls—a practice that might sound absurd until you actually consider putting a price on your own. But the paintings at Feldman aren’t merely good. A set of socialist-realist pictures done by dissident émigrés casts a gleam deep into Soviet culture. Komar says, for instance, that references to European art in this series are based on the “classical” style of Soviet painting, which dates from Stalin’s importation of Western masterpieces from Dresden after World War II. He ordered state artists to dress up socialist realism by imitating the old masters. K.&M. have accordingly included references to Chardin, Holbein, and, of course, David. But their most direct acknowledgment of Western tradition is a painting of the Kremlin as an enchanted castle seen through a bower of Fragonard-style trees strewn about with neo-classical ruins. Though some of the émigrés’ wistfulness has entered this vision of Russia seen from what Komar calls “Central Park,” it is also an indictment of the fairy-tale yearnings of official Soviet society, which prefers to see itself as it would like to be, rather than as it is. (31 Mercer Street, through October 30.)

A DEEPENED SENSE OF MORAL PURPOSE animates Roger Brown’s latest paintings, nudging them out of their old habits (they used to look a lot more like insightful comic strips) and wreathing



Embalming with propaganda: Lenin on his bier.

less presence suggests the flight of imagination from the Soviet people after the death of its true leaders. Finally, the body on its bier becomes a symbol of the embalming power of propaganda. (Komar likes to cite Muscovite lore that one of the state’s most honored artists is required periodically to enter Lenin’s tomb at night and paint the green out of his face.)

Given the depth of their insights, Komar and Melamid may have left the Soviet Union just in time—and yet, these curious pictures could probably hang in Moscow without provoking a second

them in a supernatural glow. Brown is one of the strongest painters to emerge from Chicago Imagism, and in these paintings he reaches depths not common to that flashy, exuberant style. In some ways the works still look familiar—each picture's backdrop, as always, is a glowing prairie sky. But the fish-scale clouds that used to function in the artist's work mostly as compositional devices now seem increasingly to indicate some approaching bad weather of the soul. They loom so menacingly perhaps because Brown has darkened his human figures until they become almost silhouettes. Underneath those intense celestial blues, people and angels are depicted as though lit from within by fires of the spirit.

In the foreground of every painting is a row of eerie six-branched sumac trees, black as night against the lowering skies. Sumac is hard to root out, like evil; in *Adam and Eve (Expulsion From the Garden of Eden)*, the snake twines up the trunk and bares its fangs at Adam as an angel with a flaming sword stands by. The painting suggests that the trees are reminders of the moral code that divides good and evil, awareness of which has condemned the human race to perpetual disaster. According to this reading, a man and a woman lost in a sumac thicket become representations of mod-

ern moral confusion. And child murderer John Wayne Gacy sits in a forest of sumac, his mountainous body glowing at the edges like some enormous saprophytic fungus, an exhalation of the evil that animates him. (Phyllis Kind Gallery, 139 Spring Street, through October 9.)

Keith Milow WAS IN "BRITISH ART Now," at the Guggenheim a couple of seasons ago. In that exhibition he showed paintings based on cross shapes, which were meant to take on significances that may have been clear to him but were lost on me. There may be hidden meanings in the new work too, but I am more intrigued with a developing toughness with paint. Gales of the stuff—mostly oils mixed with iron oxides and other metallic ores—sweep across enormous canvases like storms on the surface of Jupiter. Unfortunately, nothing seems to coalesce, except tiny human heads that suggest that we are perhaps meant to read these roiling pictures as second takes on Turner's shipwreck scenes. In another case, a red slash that cuts through a black-and-white miasma looks suspiciously like lightning. These works labor hard for dramatic effect. Why does Milow feel he must attach his abstractions to such dramatic emotions? Perhaps because he isn't yet sure how to

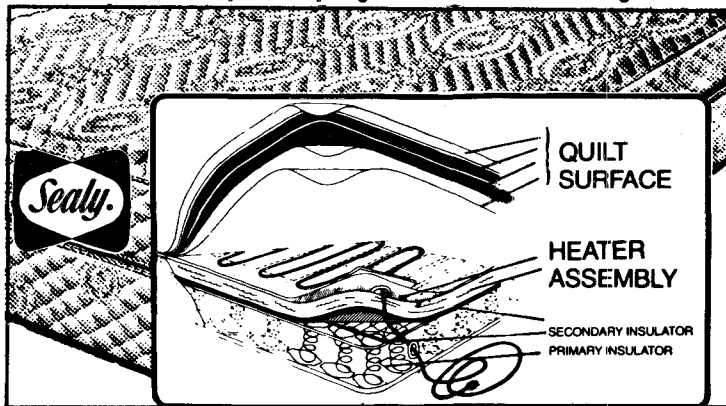
attach them to the act of making them. Or could he have noticed the current passion in the galleries for melodrama, which threatens to provide us with a cross for this entire generation? (Annina Nosei Gallery, 100 Prince Street; closed October 2.)

IN MY WANDERINGS THROUGH THE **Morris Louis** exhibition at Emmerich ("The Nowhere Man," October 4), I missed the signs pointing upstairs to the smaller gallery on the ninth floor, where a rare selection of drawings from 1948-53 appear. Strange how such lacunae can affect one's perception of an artist. On a second visit I found myself thinking anew about Louis. The drawings, done in black ink with a sketchy vibrato in the gesture, show him stretching to extend Abstract Expressionism back in time to other modern modes (Picasso's bulls' heads pop up once or twice). Clearly, he was reconsidering the foundations of his painting, and of the fashionable 1950s concern with spontaneity. When his mature works appeared, they were both spontaneous (paint poured onto canvas and allowed to flow) and carefully controlled. Eventually the balance shifted toward control, but it's good to see that drift from beginning to end. (41 East 57th Street; closed October 2.)

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SON OF KONG

“...Tom Snyder’s enthusiasm and intelligence are employed on a news show that often seems like a moribund zoo...”



Snyder: Bestowing a cranked-up excitement on stories not fit to line the kitty box.

DEEP IN THE FOREST CAME A PREGNANT stirring. From the crooks of branches birds fled their nests, and into the crotches of petrified trunks chipmunks and squirrels anxiously dived. Clearly something fearsome was awakening from a dark, brooding slumber. Could it be the mighty Kong catching a whiff of virgin blood? Or a vengeful dragon preparing to sneeze through flaming nostrils? As tribal drums beat, a curtain of trees was violently parted, and out of the forest stalked... Tom Snyder, clutching his contract to anchor the late-evening edition of Channel 7's *Eyewitness News*.

"He's strong," said the ads announcing Snyder's arrival. "He's tough. He's involved." After a brief retreat into limbo following the demise of NBC's *Tomorrow* show, Tom Snyder had been commissioned by Channel 7 to seize New York by its heels and give this town a sound shaking. He would stride among us as a titan. Entire families would be able to bathe in his footprints.

In a curious way, Channel 7's ad campaign didn't misrepresent Snyder's appeal. Tom Snyder has always been a big-scale character, from the cloud swirls of cigarette smoke lofting about his head to

the stiltlike extensions of his legs. On the *Tomorrow* show, his trademark was a detonating laugh that would commence with a single pop ("haw!") before escalating into a string of explosions that would leave the top half of his body merrily rocking ("haw, haw, haw, haw, haw!"). As his hobbies suggest (teddy bears, model trains), Snyder still has the enthusiasms of a kid packing a slingshot in his back pocket, a truant Tom Sawyer might feel cozy with down at the fishin' hole. It was the unschooled bad-boy cutup in Snyder that made him such a bristling screen presence—his snickering eyes were never far from mischief.

For all his twitching mannerisms, however, Snyder has always had a quick, swooping intelligence, and in his best *Tomorrow* shows you felt that you were plugged into something buzzing and contemporary. Rude, callow, and slapdash as he could be, Snyder himself had the immediacy of news, and in retrospect the *Tomorrow* show seems far livelier than its successor, *Late Night With David Letterman*, which has settled into a contrived wackiness. David Letterman by comparison seems chilled, remote.

If Tom Snyder looked like a rumbled

cartoon on *Tomorrow*, all sprawl and uncouth ease, he's been drawn with neater, sharper strokes for *Eyewitness News*. His hair, once a patchwork of botched colors, is now a tidy thatch of ink black and ash. His posture, once the despair of yoga instructors and chiropractors, has become more head-on and urgent. In bearing and appearance, Tom Snyder seems ready to front a first-class news operation and smooth away those nicks to his reputation left by the sorry petering out of *Tomorrow*. But once the broadcast begins, it becomes apparent that Channel 7 is *not* serious in mounting a thoughtful, digging news show and that Snyder is content to go skittering along in the thin foam. Whatever its ratings, *Eyewitness News* does not really believe in covering stories—it simply takes a swipe at them, like a bear pawing the water for fish.

I'm not employing animal imagery for the sake of a mere flourish—for some peculiar reason *Eyewitness News* itself feels the need to answer every call of the wild. Indeed, the first week of Tom Snyder's tenure as host of the show often seemed like an eye-bulging tour of a moribund zoo gone to weedy ruin. On the September 20 broadcast, the lead item was about an abandoned pet store in Queens in which the electricity had been turned off and the animals left to suffer. As reporter Louis Young wielded a probing microphone (he asked police officers if stray mice were still on the loose), we were treated to close-ups of squashed gerbils and listless reptiles. The only thing missing was John Cleese steaming in to demand a refund for his dead parrot. Animal neglect is, of course, a fright, but a store owner's negligence in paying his Con Ed bill is hardly the sort of searing incident with which to open a metropolitan news broadcast.

Later that opening week, Snyder also did fluff numbers about a pair of sea lions and a turtle named Oscar who had a tumor the size of an orange and a strange case of sexual confusion (punch line: "They took off his shell and discovered that he was a Shelley!"). For a report about an overturned truckload of beehives that needed to be destroyed, Snyder promised us "a honey of a story" before offering us rather Freudian foot-

age of a fireman using a large hose to tame a bellowing fire. Why was this bee incident, which took up a scant three inches of column space in the September 25 *New York Times*, given such prominence on *Eyewitness News*? Because it was what news directors like to call "sexy" television—i.e., it had tension, turbulent action, and unthreatening laughs. It's the sort of decorative nothing of a story that a newsman can pin cockily into his lapel, buffing it with a grin and a wink.

Shrewdly, the writers and (I use the term loosely) reporters on *Eyewitness News* are using Tom Snyder's king-size vibes to set the tone for the rest of the show. Since Snyder's very presence sets off rogue tingles of hype, the show's correspondents routinely—sarcastically—make their most trifling items sound like major dispatches. Sportscaster Spencer Christian, when not giggling at his own muffs and miscues, will describe a game of no consequence between the Mets and the Cubs as "significant, indeed monumental." Snyder himself gets into the act by spreading his arms and declaring that one of Christian's scoops about George Steinbrenner is "unbelievable, incredible," a rave-up that really dissolves Christian in a vat of chuckles. (It later turned out that there was no scoop on Steinbrenner—it was simply something-Christian had cooked up as a prank to trip up his new pal Tom. What else does Christian have up his sleeve—whoopie cushions and dribble glasses?)

The wincing bottom in all this joshing about was reached when at the end of one broadcast Snyder introduced us to a stunt man who claimed that he could tug a van down the street with his teeth. With a clamp in his mouth, the stunt artist then pulled an *Eyewitness News* mini-cam van along with his choppers as bystanders on the street and newscasters back in the studio gave him a hearty hurrah.

What is *Eyewitness News* producer Ron Vantor trying to pull? Using discarded bits of schlock exploitation from shows like *Real People* and *That's Incredible!* on a supposedly serious news broadcast is nothing less than a disgrace.

Of course, *Eyewitness News* is hardly the only local-news operation engaged in frivolous slumming. The other day I turned on Channel 4's *Live at Five* to see gossip vendor Liz Smith bestowing the Hairy Awards—dolls made by a local beauty salon to honor those newscasters with the most distinctive hairstyles. (References to Marv Albert's egregious mop inspired ripples of mirth.) But Tom Snyder would seem to be one of the few newscasters around with enough clout to steer a show toward quality. Like George Steinbrenner, Snyder is a far

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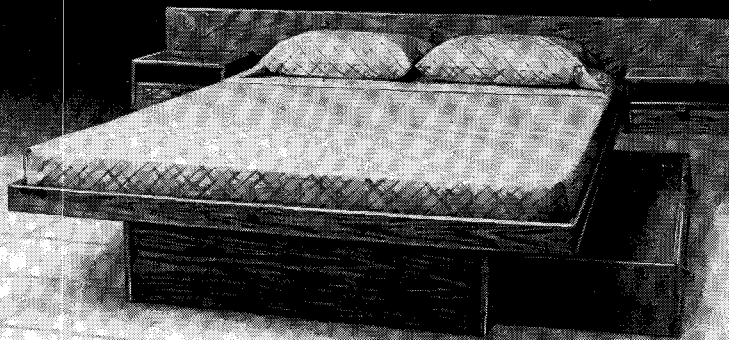
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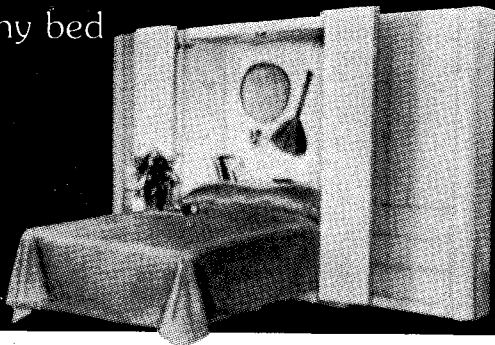
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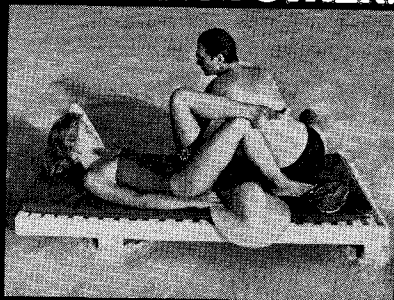
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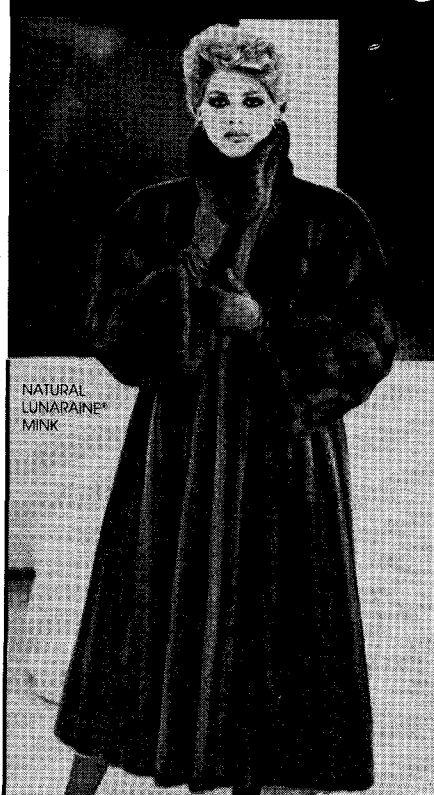
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from pacific force; he's a raw, impulsive hustler—a tension generator. But so far the tension generated by Snyder on *Eyewitness News* goes into needling his co-workers and bestowing a cranked-up excitement on stories not fit to line the kitty box.

Dan Aykroyd turned Tom Snyder into a national joke with his parody of Tom-Tom on the old *Saturday Night Live*, and Snyder is going to turn himself into a local joke if he doesn't learn to veto whimsies about sickly turtles and stunt men with bits in their teeth. He won't demand the best in himself until he demands the best from those clinging to his ankles. The stories on *Eyewitness News* are too small for Tom Snyder's bristles.

"The Case of Dashiell Hammett" (October 6; 9 P.M.; Channel 13) is the first signal flare in the forthcoming Dashiell Hammett boomlet. Smoothly knitted by writer-producer Stephen Talbot, *The Case of Dashiell Hammett* features contributions by the director Wim Wenders, whose mythmaking film about Hammett features close-ups of typewriter keys being banged, and of the critic Diane Johnson, whose biography of Hammett will be one of next year's publishing biggies.

The Case of Dashiell Hammett is a very affectionate, fair-minded affair, and the clips of William Powell eye-popping his way through *The Thin Man* and Humphrey Bogart sassing his rivals in *The Maltese Falcon* still carry a raffish charm. But the premise of the show—and the Hammett revival—seems more than a touch dubious. Hammett is being celebrated as a daring American original, a man of scruples in a time of scoundrels, a writer whose slim output has been sorely underappreciated. Although Lillian Hellman very sensibly says here that Hammett was *not* a writer of the "top level," nearly everybody else connected with *The Case of Dashiell Hammett* seems to feel that his reputation could use a more enthusiastic swelling. Wim Wenders says that Hammett felt inferior to Faulkner and Hemingway, and that he shouldn't have. The narrator tops that by stating that "Hammett and San Francisco are inseparable, like Raymond Chandler and Los Angeles, or James Joyce and Dublin." (This harmless bit of chauvinism may be due to the fact that the documentary was produced by KQED, in San Francisco.) Dashiell Hammett was capable of writing a smart, caroming line of prose, as clean and smart as the crack of a successful billiard shot, but I really don't think he ever went richly deep, where greatness dwells. He was a minor whiz, and probably knew it, which may be why he abandoned writing for politics, quarreling, and booze.

Theater/John Simon

QUEEN FOR A NIGHT

“...Colleen Dewhurst performs with dignity, a juicy jollity, and an earthy savor that contains a whiff of infinity...”

ERIC BENTLEY JUST ABOUT SAID IT ALL when, apropos *The Gambler*, he wrote of Ugo Betti: “He is inescapably a ‘literary,’ a derivative author. Amid all the echoes it is hard to be sure if Betti has a voice of his own.” That question arises again in connection with *The Queen and the Rebels*, currently revived in Henry Reed’s good translation. Betti is often described as having inherited Pirandello’s mantle in the Italian theater, and this is true in much the same way Charlemagne’s was inherited by Charles the Bald. Although *Goat Island*, a more or less naturalistic work, could still hold our stage (as could, perhaps, one or two others of Betti’s less pretentious efforts, were they available in decent English versions), the Christian allegories of trial, expiation, and salvation do not hold up well, even if, like *Corruption in the Palace of Justice*, they have auspicious beginnings. Their plots are, finally, unsurprising; their language is unoriginally high-flown or close to plodding; and their characters, under a superficial stench of humanity, exude nobility indistinguishable from cheap perfume.

The Queen and the Rebels (written in 1949 and bearing a curious resemblance to Yeats’s *The Player Queen* of 1922) is a variation on the hoary *topos* of a body impersonating someone else—usually a noble or royal personage—and accepting the doom meted out to this personage along with the attendant glory. Betti, alas, cannot even make his premise credible: How could a whole slew of modern revolutionaries not know what their former queen looked like—in an age before television, to be sure, but well after photography? Other improbabilities are piled on this one; a house of cards in an earthquake stands a better chance than Betti’s precarious construct.

And a house of cards would not be further encumbered with Betti’s prose, which, despite occasional hits (e.g., “By now I’m indifferent even to my own misfortunes; you can imagine how I feel about yours . . .”), often turns either purple or platitudinous, or even both together. And how can we accept a mere prostitute endowed with not only a heart of gold but also, less likely yet, a rhetoric so gilded it would have made the mouth of St. John Chrysostom water?

But if a house of cards does not have to groan under such elephantine hints as “This place here is a picture of the whole world in a small way,” or such solereted epigrams as “We do not ask the rose what troubles it has taken, we only ask it to be a rose and as different as possible from an artichoke,” neither does it have the benefit of Colleen Dewhurst. Miss Dewhurst endues Argia—prostitute, queen for a night, and martyr—with a juicily idiosyncratic jollity, dignity, and toughness, a kind of earthy savor that nevertheless contains the requisite whiff of infinity. If she does not move us quite so much as she has at other times, the fault is the playwright’s and also that of Waris Hussein, the director. The latter, despite a generally acceptable piece of staging, allows himself some false steps, as when Miss Dewhurst, supine on a bench and with her head dangling, is made to project her celebrated raucous laughter in a sort of backward flip at the audience.

The Circle in the Square production has other things going for it as well. Peter Michael Goetz is subtly insidious as a prosecutor, Betty Miller makes the real queen touching without undue pathos, and Scott Hylands plays an opportunist refreshingly straight. There is effective scenery by David Jenkins, suit-

ably harsh or ghostly lighting by John McLain, and sound costuming by Jane Greenwood; Hussein’s pacing is brisk enough to carry us relatively lightly across the stickier stretches of dialogue. Moreover, the company’s usual home being preempted by *Present Laughter*, Betti’s play has the good fortune of a proscenium stage at the Plymouth rather than a wretched theater-in-the-round. And compared to the fluff with which Broadway is saturated, *The Queen and the Rebels* may seem positively profound. Still, it would take more than a few grafted-on thorns to turn an artichoke into a rose.

THE TENDENCY TO ANTHOLOGIZE AN author into a one- (or two- or three-) man show in the theater is a dangerous one and should, on the whole, be resisted. In the case of Tennessee Williams there are particularly good and sufficient reasons for abstaining. The memory of his early triumphs is still very much with us, mnemonic detergents for his later works have yet to be discovered, there is no profusion of obscure gems to be unearthed in his oeuvre, and the letters and autobiographies (to the extent that they are available) are not profligate with disclosures. Even so, there are areas that the olio Maxim Mazumdar has con-



Mistaken identity: Colleen Dewhurst and captors in *The Queen and the Rebels*.

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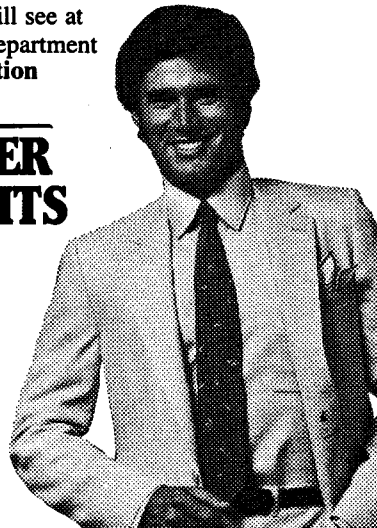
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cocted, and intermittently acts in, under the title *a/k/a Tennessee* does not delve into, notably the fiction, surely more interesting than the news flashes announcing, say, various awards to Williams that get read in tones befitting Michael Strogoff at the end of his ordeal.

Plays, on which Mazumdar relies most heavily, are particularly hard to excerpt, either when they are very well known ("Why *this* scene?") or when they are not known well enough ("What happens next?"). There might have been a somewhat better excuse for this offering had the texts been represented in chronological order, so that we could have followed the growth and decline of a major talent and the way his few, obsessive motifs announce themselves, crystallize, and crumble from overuse. Instead, I felt bombarded by puny particles in no particular order, material I either liked too well to see it done so poorly or too little to see it done at all; at intermission, I made my getaway.

Mazumdar, a native of India now active in Canada, is evidently given to this type of literary cannibalizing in the guise of epicurean snacks, as witness his previous *Oscar Remembered* (about Wilde) and *Rimbaud*. Here he mostly impersonates Williams as the narrator of autobiographical fragments and introduces the acted or recited snatches. Though he manages to look somewhat like Tennessee and to approximate his laid-back manner, the accent seems to come from the deep south of Deccan. And when Mazumdar proceeds to act in a scene, as when he plays the brother in *Out Cry*—oh, brother!

Yet the two main actors, Carrie Nye and J. T. Walsh, are scarcely more felicitous. Miss Nye is supposed to have been a very fine Blanche in *Streetscars* that never reached New York, and she certainly has a stylized, nasal, trumpeting delivery that would seem to be suited to Williams. But, for the present purposes at any rate, she lacks the emotional variety, and her supposedly lightening changes have a thunderous sameness. Then, her face has such a strong, unyielding definition that it refuses to assume the lineaments of diverse characters. Her fantastically ululating voice produces a Xerox copy of itself in part after part. Lastly, she is so much her own age that her attempts at both older and younger parts fail to persuade. Only in the sequence from *Sweet Bird of Youth*—where her principal gift for outrageous comedy comes into its own—does Miss Nye seem to be in her element.

J. T. Walsh, however, endows Chance in this very scene with that type of easy-going benightedness he brings to most of his characterizations and that only rarely fills the bill. Amiable enough, he is wanting in both the range and incisiveness these snippets demand. And

snippets they are, as ground out by Mr. Mazumdar's adapter's Cuisinart. Peter Harvey's production design for *a/k/a Tennessee* is of a piece with the compiling: snippets of Colonial architecture painted gray, a few sticks of gray furniture, a gray background—an *émincé* of grays. Albert Takazauckas' direction respectfully refrains from adding any color to the proceedings.

A FEW YEARS AGO, BETTY NEUSTAT's *The Price of Genius*, about the seventeenth-century Mexican nun of genius, Sister Juana Ines de la Cruz, was produced at the Intar Theater off off Broadway and could, on a small stage and low budget, just barely squeak by. The protagonist was solidly played by Susan Stevens, and the ingenuity with which the tiny acting space was used redounded to the benefit (often unearned) of the entire enterprise. Revived on the much bigger stage of the Lamb's Theater and given a quasi-Broadway production, everything about the venture save Richard Nelson's able lighting is immeasurably worse, and even the two actors repeating their original roles look like their own (inferior) understudies.

The play now resembles a high-school pageant on its last run-through, with everybody racing through his part as if there were grave danger of having to pay the stagehands overtime. A more believable account of Sister Juana's life might have made, not for better theater, perhaps, but at least for more absorbing history. What we get here is a feeble attempt at a feminist *Galileo*, but it is hard to guess whether Brecht would have considered *The Price of Genius* the sincerest form of flattery or a vomitive. Even the author's English is often substandard.

Sande Shurin has directed with consummate amateurishness, and the cast may well be the worst aggregation I have ever encountered on or near Broadway. Patrizia Norcia plays the young Juana with a mixture of unspontaneous hesitations and breathless accelerandos; her older Juana is unrelievedly dour and, for the purpose of intellectual disputation, keeps reiterating a gesture suggestive of delousers squashing lice between the nails of their thumbs and third fingers. I would gladly have passed over the rest of the cast in silence, but Sterling Swann, Fred Velde (in three roles), and Rae Kraus manage to be, unfortunately, unforgettable.

The Lamb's Theater is a perfectly charming playhouse and should not fust unused. But what possible excuse is there for reviving this superficial though anodyne work so relatively soon after its original mounting—or, indeed, ever? All is vanity, says Ecclesiastes, and more and more of our theatrical showcases seem to fall into that category.



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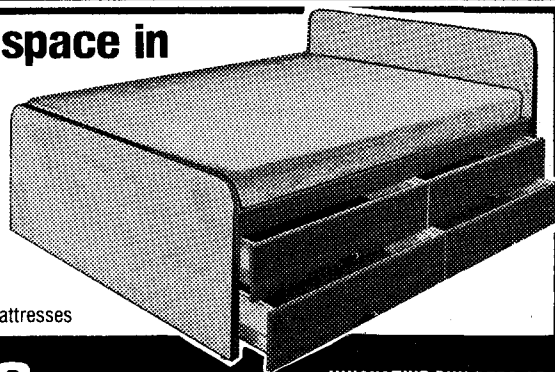
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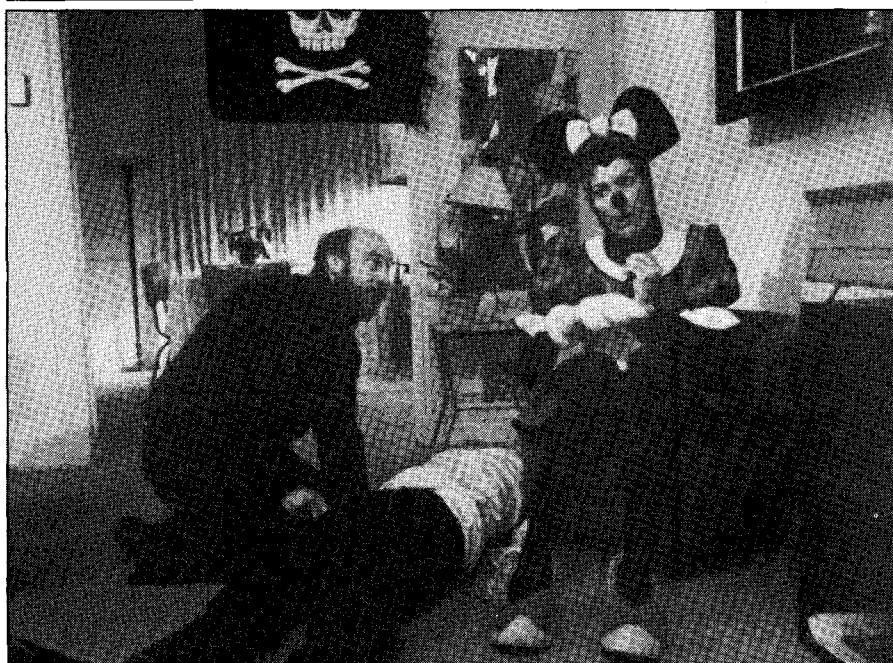
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"...*Eating Raoul* is a spoof—sometimes delightful, sometimes unpleasant—about murder as a cottage industry..."



Fun and games: Paul Bartel and Mary Woronov in Bartel's film.

IN *Eating Raoul*, WRITER-DIRECTOR Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion, and cannibalism. Bartel, who wrote the movie with Richard Blackburn, has resourcefully developed a single idea—that "nice" people may find sex revolting but can easily live with murder. Shot over a period of time, in pieces, and on a low budget (under \$1 million), *Eating Raoul* is nevertheless consistent and disciplined. Bartel, who has done personal, fluky work in comedies (*Private Parts*) and in commercial genre exercises (*Death Race 2000*), has a definite comic style of his own. Unlike most "far-out" projects, *Eating Raoul* doesn't flail about desperately or run out of steam. But though some may be tempted to call the movie a breakthrough, I'm not that wild about it. There are serious limitations in the basic idea—the movie finally is cautious and slightly unpleasant.

Bartel, who has acted in his own and other people's movies in the past, plays Paul Bland, a prissy Los Angeles wine salesman. Pear-shaped, with a tightly clipped beard and a little bow tie, Paul looks like the kind of man who would be

too fastidious to marry. What he's done, however, is marry a tall, beautiful woman, Mary Bland (Mary Woronov), who puts on gold pajamas every night (just like Paul's) and then climbs into her own bed with a teddy bear. This happy platonic couple, whose tastes far exceed their income, dream of opening a restaurant somewhere in the country. Meanwhile, like pith-helmeted ivory traders in the African bush, they walk disgustingly through their squalid apartment building, avoiding the couples necking in the lobby, the men with shirts open to the waist who are heading off to dismal orgies somewhere on an upper floor. In Bartel's view, Los Angeles is thoroughly debased, a place where even the wealthy have one foot in sleaze.

When one of the obnoxious neighbors tries to force himself on Mary, Paul bonks him on the head with a frying pan. When they see that he's dead, they take his money and stuff him into a garbage compactor. And so they're on their way. Advertising in a sex paper as "Cruel Carla and Naughty Nancy," they lure rich perverts to their apartment, knock them off with a swing of the pan, and pocket their cash. The business reaches peak efficiency when Paul and Mary are

joined by Raoul (Robert Beltran), an all-purpose Chicano hustler who sells the victims' jewelry and cars, and then sells the victims—to a dog-food manufacturer.

Eating Raoul is both a spoof of the American ideal of capitalist entrepreneurship—these three turn murder into a flourishing cottage industry—and an outlandish native variant on such ironically genteel English murder comedies as *Kind Hearts and Coronets*. Bartel shows nothing comparable to that movie's silky wit, but he's got a deadpan viciousness and a similar appreciation for characters trying to maintain the proprieties in the midst of ghastly situations. Mary Woronov, a veteran of Warhol's Factory, modeling, and many small roles in movies and TV, holds the movie together simply by staying in character as a put-upon bourgeoisie. Woronov may be tied up and menaced by an ancient Nazi fantasist, or forced to retrieve an uncooked chicken that has fallen beneath a dead swinger, but she never exhibits any emotion stronger than the impatient irritability of a Rodeo Drive shopper kept waiting for a fitting.

The wild card in the situation is Raoul. Newcomer Robert Beltran is fleshy and handsome, with Elvis eyes and insolent self-confidence. His Raoul turns on the sexual sweet talk whenever Mary comes near—he's sure that she's longing for him. When Mary gives in, the movie turns toward the rivalry between Raoul and Paul, with each man trying to finish the other one off. The slapstick comic ideas keep coming, a delightful minor character named Doris the Dominatrix is given a few fresh turns, but the central idea, by definition, cannot expand or explode, so the movie feels like a prolonged skit.

Despite Mary's dalliance with Raoul, she's really interested only in money, and so is Paul. Committing murder doesn't liberate any sexual impulses in these two; they remain placidly celibate. Even their greed doesn't have much drive to it. Bartel has told a rather dry joke, and he holds to his scheme too rigidly, protecting the Blands by making the murders clean and easy. They may kill, but they're not in over their heads—their smug disdain stays intact to the end. Lecherous Raoul at least has a little

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juice, and when he's shunted aside, your responses go cold. Who cares about the triumph of the Blands? They're hardly alive. The movie seems to be saying that sexual drives make people so disgusting that they might as well be murdered. But disgust with sex is not a satiric point of view; it's an unhappy mood, not all that different from a sour stomach. In the end, *Eating Raoul* is almost as fussy as Paul Bland, a man who dreams in perfect sentences.

IN JERZY SKOLIMOWSKI'S *Moonlighting*, four Poles from Warsaw, led by the master electrician Nowak (Jeremy Irons), arrive in London in December 1981 to refurbish the flat of a wealthy countryman. The man they're working for—known only as "the boss"—is staying in Warsaw (he wants the London flat as a refuge), but he's agreed to pay the men in British pounds rather than the worthless Polish zlotys. The wages may be only one-fourth what English workmen make, but the Poles will still earn as much in one month's hard labor as they would in a year at home. Confronted with British dourness—surly, xenophobic tradesmen, malicious fellow workers—the men set about their job with grim industriousness, hacking away at the walls of the flat, sticking together in their occasional forays into alien streets and markets like frightened lambs passing through a wolf glen.

For Nowak, renovating the Kensington flat is not just a job, it's a trial, a test of self-respect he may lose only at disastrous cost. One gathers that there's been a lot of failure in the past of this nervous, angry man. Lying on the floor of the London flat at night, Nowak looks longingly at a snapshot of his wife and fears that the boss may be seducing her. If he completes the job on time, he reasons, he'll win the respect of both of them and hold on to his wife. And so he bullies his men furiously, waking them every morning after only a few hours' rest, driving them to work harder and harder. When martial law is declared in Poland, Nowak, the only one who speaks English, tells the men nothing and locks them in, cutting them off from their families at home. Starting out as den mother and camp counselor, he winds up as jailer.

Skolimowski, 44, has directed experimental features in Poland and Belgium; in England, he's made several grimly fascinating parables of obsession (*Deep End*, *The Shout*). He has warned against metaphorical interpretations of the story, but at least we can say that Nowak, who is not a member of Solidarity, manages to create the kind of dictatorial situation that Solidarity was rebelling against in the first place; indeed, by the time he's done, he creates his own version of martial law.

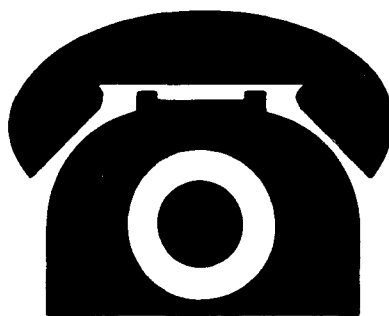
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But *Moonlighting* is only indirectly political. Essentially the movie is an unstable comedy about furtiveness, ingenuity, despair. When things go wrong on the job and Nowak's budget runs out, this high-strung loser becomes increasingly resourceful at petty larceny, waging a battle to the death against a wily lady supervisor at a local supermarket. As Nowak, Jeremy Irons has shed his *Brideshead* swank. He gives a dedicated, humorless, unrelentingly dynamic performance; he tries to lose himself in this Pole's tormented soul, though he remains, I think, terribly actorish, throwing himself around the room with the speed and abandon of a man playing Hamlet.

The movie has a restless energy to it—plenty of suspense, a barely suppressed violence, a brutal malice that comes shooting out. Working very fast (and in his own London flat), Skolimowski has told a good story, though I wished he had opened up the subject a little more. It's understandable, for instance, that Skolimowski has Nowak conveying most of his wishes through violent gestures, since Jeremy Irons has no Polish. But why don't the Polish actors speak to one another more? A few subtitles wouldn't kill us. Skolimowski dramatizes Nowak's dilemma to the exclusion of virtually everything else. Indeed, he takes us so deep inside this desperate man that I finally decided that *Moonlighting* was a parable of what a director goes through on a movie set—lying, cheating, hustling, tricking everyone he deals with, doing anything he can to finish his film before the money runs out. From the evidence of *Moonlighting*, it cannot be called a happy life.

THE FIASCO OF *Yes, Giorgio*—THE movie debut of Luciano Pavarotti—is so pathetic in part because it was entirely avoidable. There now exists in this country a very large audience for a good and serious movie about opera, a public that was created by Pavarotti as much as anyone. What a pity that he doesn't know it. Trying to ingratiate himself with what he imagines to be the reluctant masses, he makes an utter fool of himself. The great man tours Italy in an open car, arms outspread, receiving the adulation of hysterical peasants in public squares; he offers, as a generous gift, his excruciating rendition of "I Left My Heart in San Francisco" to the people of that city; he descends from a hot-air balloon to greet radiant Italo-American peasants in the Napa Valley; he wheedles and cajoles the frowning, stiff Kathryn Harrold into bed. And more, much more. I sat through this movie in a misery of embarrassment relieved by desperate fits of giggles. Even Mario Lanza might have said no to some of these cornball routines.

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“...A Philharmonic premiere by Joan Tower, an ‘augmented’ version of Reich’s *Tehillim*, and an electric Met *Gioconda*...”

NEVER LET IT BE SAID THAT THE New York Philharmonic does not pay attention to musical minorities, even those inhabiting the ghetto of contemporary composition. On the opening program of the season, the orchestra introduced its subscribers to minimalism via Steve Reich’s *Tehillim*, setting the Establishment seal of approval on today’s most hotly debated trend in new music. And just one week later, a woman had a chance to hear her music played by the Philharmonic, when Zubin Mehta conducted Joan Tower’s *Sequoia*. Of course, minimalism has been around for at least fifteen years, and Miss Tower even a bit longer, but better delayed novelties than yet another Brahms First or *Pictures at an Exhibition*.

Of the two new pieces, *Sequoia* stands a better chance of being picked up by other orchestras than *Tehillim*, despite the latter’s fashionable trappings. There is nothing startlingly original about Tower’s score—in its content, structure, or instrumentation—but surely we are beyond the stage when every fresh statement by a composer must be completely

without precedent. This music suggests techniques of Bartók, Stravinsky, Hindemith, Prokofiev, and other past masters, but the influences have been smoothly digested and Tower has unquestionably added a vital voice all her own.

What gives *Sequoia* its expressive individuality, I suspect, is the strong poetic impulse that motivates the notes as they translate a visual image into sound. A similar germinating notion lies at the core of Elliott Carter’s most recent scores, not as chillingly abstract as they may sound at first hearing. The concept here is to suggest not only the power and grandeur of the giant sequoia tree but also the generating force that can create such a massive but perfectly formed natural phenomenon. A long-held pedal point on the note G forms the “trunk” of the piece, a tone that fans out to support a constantly evolving series of complex musical branches. This is a busy, energetic score that cleverly proportions and balances the elements of rhythm, dynamics, harmony, register, tempo, texture, and instrumental color. The effort necessary to appreciate such craftsmanship pays off handsomely.

Tehillim also demands close aural scrutiny in order for one to perceive how its tiny mosaics gradually alter in perspective, but primarily the piece asks for very little active participation on the listener’s part. The current rage for such minimal exercises reminds me of the Baroque concerto grosso craze of the 1950s, when the most simplistic wallpaper products of the era chugged out of hi-fi sets in college dorms all over the country and soothed a generation of adolescents. Reich and his fellow minimalists are clearly revolting against the cerebral complexities of the recent past. Judging from what they have so far produced, their answer adds up to little more than an over-reaction in the opposite direction, an equally impoverished language that makes its ap-

peal mostly to lazy ears and anti-intellectual revisionists.

Perhaps something more arresting may eventually develop from minimalism. Several hard-core champions of Reich and Philip Glass have been distressed by these composers’ recent efforts, which already show signs of departing from a pure style with the timid addition of such “advanced” procedures as chromatic harmony and rudimentary thematic elaboration. Possibly there is an analogy to be made here with the early-seventeenth-century monodists, whose bare recitative was meant to correct the contrapuntal intricacies of late-Renaissance madrigal techniques. That simplification process proved to be an equally tedious but necessary transitional phase, inasmuch as it paved the way for Monteverdi’s creative genius.

At any rate, *Tehillim* gained little from being presented in its full orchestral dress. The massed strings do nothing but provide a static chordal underpinning, and an augmented wind band doubles the four desexed female voices, all of it spiced by the rhythmic drumming and clapping of six percussionists. The music’s wan charms registered more effectively last spring when Reich’s musicians presented the chamber version at the Metropolitan Museum.

STRANGE THINGS HAPPENED DURING the course of the Metropolitan Opera’s first *La Gioconda* of the season. One hardened operagoer of my acquaintance actually stayed to the end of a Met performance for the first time in years. Another jaded regular was heard babbling incoherently about having just experienced one of the greatest operatic events of his life. Yet another declared that opera may not be dead after all. Yes, it was one of those nights—a gloriously sung, no-holds-barred, larger-than-life performance of Italian opera, the kind you probably thought had disappeared with the dinosaur.

In the center of all this excitement stood Eva Marton as a radiant *Gioconda*. Here at last was an honest-to-God dramatic soprano who met the vocal challenges of the role head-on without compromising. Marton’s Empress in *Die Frau ohne Schatten* last season had prepared us for the remarkable quality



Marton at the Met: A vivid *Gioconda*.

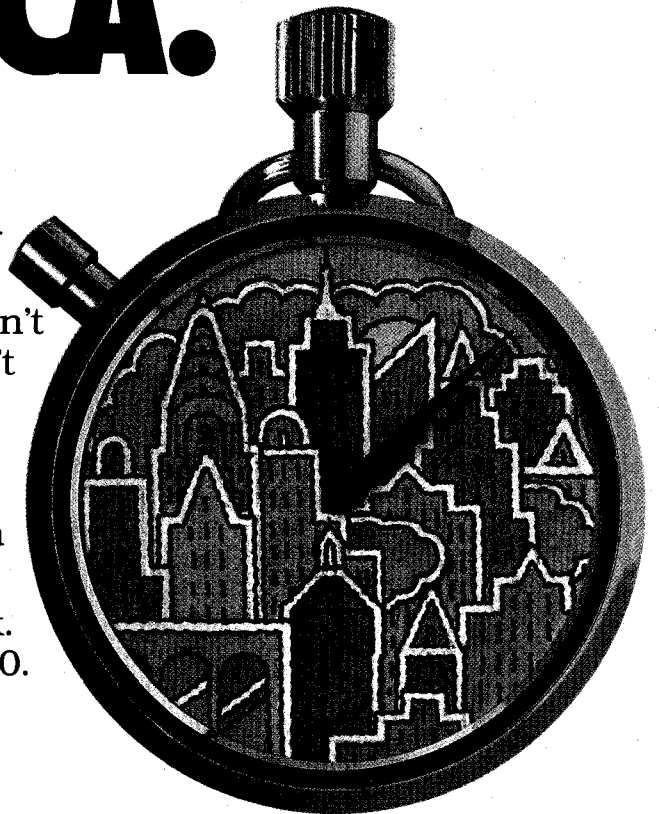
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of her voice—a powerful but flexible instrument with a rock-solid technique from top to bottom—but not for the flamboyant temperament that made her Gioconda such a vivid character, passionately involved during every moment of this supercharged melodrama. Marton is one of those rare singers who not only willingly take risks but confidently deliver the goods every time. And deliver them she did, in a performance of thrilling intensity.

Singing the first Enzo of his career, Placido Domingo matched Marton note for note. Save for a few strange moments of falsetto crooning in "Cielo è mar," Domingo poured out his handsome voice lavishly and acted his swashbuckling part to the hilt. As long as these two inspired singers head the cast of *La Gioconda*, Met audiences are in for something special.

The rest of the news is not quite so joyful, although Cornell MacNeil can still crank out his frayed baritone with a mighty roar as Barnaba, and Giuseppe Patané conducted the score ardently. The three native Italians in the cast only served as a reminder that Italy is not the place to look for great voices these days: Bruna Baglioni sang a pallid Laura and Ferruccio Furlanetto a fuzzy-toned Alvise, and Bianca Berini as La Cieca faded in and out like a short-wave broadcast. No matter. Even those distractions only intermittently intruded on a performance that crackled with electricity.

MOST OF THE LIGHT-OPERA TROUPES in town pay only sporadic attention to the Gilbert and Sullivan canon nowadays, and when they do the productions are often as not full of tiresome gimmicks designed to give these indestructible operettas a fresh look—as if they needed one. So thank heavens for the New York Gilbert and Sullivan Players, one of the last bastions devoted to playing G.&S. straight and proving once again how entertaining these works still can be, even the umpteenth time around. The group has just completed a run of *The Pirates of Penzance* at Symphony Space, in a faithfully traditional version of the show but one just as full of fun and vitality as Joe Papp's zapped-up Broadway edition.

Albert Bergeret stages and conducts all the Players productions, and he rightly treats the operettas as what they are: charmingly elegant period pieces. The precise style and individual qualities of each are lovingly re-created, while the performers invariably seem to be as adept at projecting Gilbert's devastating humor as at singing Sullivan's delicious music. Coming up in January is a hundredth-anniversary presentation of *Iolanthe*, a prospect that all true G.&S. fans should greet with unmodified rapture.

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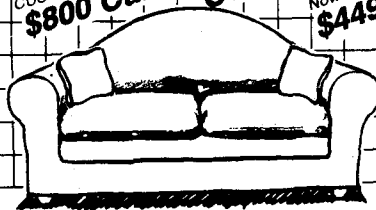
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BY LEONORE FLEISCHER

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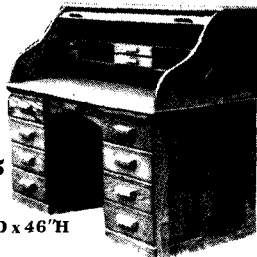
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COSMETOLOGIST AGNES TIMAR IS OFFERING a half-price special on her facials (these take an hour and fifteen minutes and include massage, steaming, pore cleansing, two masks, a makeup session, and eyebrow shaping) for men and women who make appointments for a Monday or Tuesday during October. The facials are usually \$24 but for the next month will be \$12. In November, a single facial reverts to its usual price, but a series of six facials, usually \$144, will be \$108. Appointments are necessary. Checks accepted; no credit cards. *Agnes Timar Cosmetology, Ltd.*, 108-03 Queens Blvd., Forest Hills, Queens (793-2569); Mon. 9 a.m.-9 p.m. and Tues. till 7 p.m.; through 10/26.

Planters

EARTHLY DELIGHTS IS HOLDING ITS semi-annual sale of terra-cotta and ceramic planters; many of them are imported from Italy, and the prices range from a dime for a little flowerpot up to \$500 for something truly splendid. The discount on perfect pieces is 50-60 percent below retail, and for chipped, cracked, or otherwise damaged pieces,

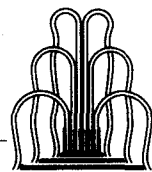
an additional 20 percent will be taken off. Cash-and-carry only; all sales final. *Earthly Delights*, 56 Sands St., Staten Island (447-2728); Sat. 9 a.m.-5 p.m. From the ferry: Turn left onto Bay St., go about three-quarters of a mile, turn right onto Sands St. From the Verrazano Bridge: Take Bay St. exit, turn left onto Bay St., go about two miles, turn left onto Sands St. Sale 10/9, 16 only.

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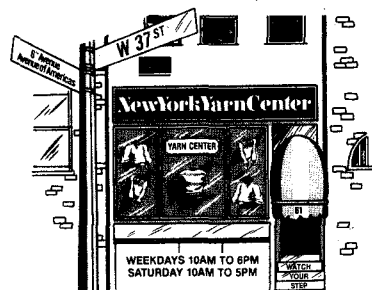
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Art	111	Nightlife	128
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& Dance	114	Television	131

A Complete Entertainment Guide for the Week Beginning October 4

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Oct. 5: "Lingo"; "Luther Meike at 94"; "Survivor." Opening Oct. 6: "Celeste." #2—"Kings of the Road."
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Oct. 4: "Contempt"; "Voyage to Italy." Oct. 5: "Sword of Vengeance #5"; "Inn of Evil." Oct. 6: "Daquerréotypes"; "Opéra Mouffe"; "Variety Lights." Oct. 7: "Lion's Love"; "Du Côté de la Côte"; "David Holtzman's Diary." Oct. 8-9: "Blow-Up"; "Peeping Tom." Oct. 10: "One Sings, the Other Doesn't"; "Sisters." **AGEE ROOM**—Oct. 4: Film Pulse. Oct. 5: "Le Samourai." Beg. Oct. 6: "Lili Marleen."
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Burden of Dreams." #2—"Tempest."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Oct. 7: "Goin' All the Way." Oct. 8-9: "The War at Home"; "Soldier Girls"; "Nick Mazzucco: Biography of an Atomic Vet." Beg. Oct. 10: "The Wobblies"; "Northern Lights."
9. **ART**—8th St. E. of University Pl. 473-7014. "Chariots of Fire."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Oct. 4: "The Cabinet of Dr. Caligari"; "M." Oct. 5: "Saboteur"; "Shadow of a Doubt." Oct. 6: "The General"; "Steamboat Bill Jr." Oct. 7: "Women in Love"; "The Virgin and the Gypsy." Oct. 8-9: "Charlie Chan's Secret"; "Charlie Chan at the Wax Museum." Beg. Oct. 10: "The Heiress"; "A Place in the Sun."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Oct. 7: "Diner"; "The French Lieutenant's Woman."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Oct. 5: "Smash Palace"; "Picnic at Hanging Rock." Oct. 6-7: "Chariots of Fire"; "Ordinary People." Oct. 8-9: "Days of Heaven"; "Badlands." Beg. Oct. 10: "Creature From the Black Lagoon"; "It Came From Outer Space."
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—"Barbarosa." #2—"Hair."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—Thru Oct. 7: "Ciao! Manhattan." Beg. Oct. 8: "Last Tango in Paris." #2—"Mephisto." #3—"Chilly Scenes of Winter." #4—Thru Oct. 7: "Demon Pond." Beg. Oct. 8: "The Devils Playground."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru Oct. 7: "On Golden Pond." Beg. Oct. 8: "Making Love"; "Personal Best."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "E.T. the Extra-Terrestrial."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Hey Good Lookin'."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "An Officer and a Gentleman."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Tempest." #2—"Amityville II: The Possession." #3—"My Favorite Year."

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—Thru Oct. 7: "Inchon." Opening Oct. 8: "I, the Jury." #2—"Hey Good Lookin'."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "An Officer and a Gentleman."
32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—"Tempest." #2—"Rocky III." #3—"The Road Warrior." #4—"Chariots of Fire." #5—"Fast Times at Ridgemont High." #6—"Waitress!"
33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—"Amityville II: The Possession." #2—"582-5070. Thru Oct. 7: "Friday the 13th, Part 3."
35. **EMBASSY I**—B'way nr. 46th St. 757-2408. "The Boat."
36. **MOVELAND**—B'way nr. 47th St. 757-8320. "E.T. the Extra-Terrestrial."
37. **RKO CINERAMA TWIN**—B'way nr. 47th St. 975-8366. #1—"Goin' All the Way." #2—"Pink Floyd the Wall."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. Thru Oct. 7: "Poltergeist." Beg. Oct. 8: "Psycho From Texas." **EMBASSY 3**—Thru Oct. 7: "The Soldier." Beg. Oct. 8: "Poltergeist." **EMBASSY 4**—"Raiders of the Lost Ark."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Oct. 4: "Forbidden Planet"; "This Island Earth." Oct. 5-6: "Butch Cassidy and the Sundance Kid"; "The Sting." Oct. 7-9: "A Streetcar Named Desire"; "On the Waterfront." Beg. Oct. 10: "Ticket to Heaven"; "Lili Marleen." #2—Thru Oct. 5: "Modern Times"; "City Lights." Oct. 6-7: "A King in New York"; "A Woman of Paris."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—Thru Oct. 7: "On Golden Pond." Opening Oct. 8: "Q." #2—Thru Oct. 7: "Giselle." Beg. Oct. 8: "Satan's Mistress."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "Zapped!"
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. "Aida."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Yes, Giorgio."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "La Cage aux Folles."

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Oct. 4: "The Age of the Medici, Parts 1 & 2." Oct. 5: "The Age of the Medici, Part 3"; "Blaise Pascal." Oct. 6: "Germany in Autumn"; "Triumph of the Will." Oct. 7: "Kagemusha"; "The Men Who Tread on the Tiger's Tail." Oct. 8: "Fellini Satyricon"; "The White Sheik." Oct. 9: "Death in Venice"; "Conversation Piece." Oct. 10: "Eugene O'Neill"; "Yolanta."
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "Moonlighting"; "The Haircut."
50. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2715. Thru Oct. 7: "Diner." Beg. Oct. 8: "L'Adolescente."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. Woody Allen Film Festival.
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru Oct. 7: "Star Wars." Beg. Oct. 8: "I, the Jury."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Diva."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "Joseph."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 563-6102. "Last Tango in Paris."
58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—Thru Oct. 7: "The Chosen." Beg. Oct. 8: "Le Beau Mariage." #2—"Hey Good Lookin'."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru Oct. 7: "L'Adolescente." Opening Oct. 8: "Lookin' to Get Out." **CORONET**—"An Officer and a Gentleman."
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Hair."
62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "Tex." **CINEMA II**—753-0774. Thru Oct. 7: "Le Beau Mariage." Opening Oct. 8: "Yol."

61st Street & Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—"On Golden Pond." #2—"832-2720. Thru Oct. 7: "Chariots of Fire." Opening Oct. 8: "Q."
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "The World According to Garp."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Tempest." #2—"E.T. the Extra-Terrestrial."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Eating Raoul."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "My Favorite Year."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru Oct. 7: "The Road Warrior." Beg. Oct. 8: "Diner."
78. **UA EAST**—First Ave. at 85th St. 249-5100. Thru Oct. 7: "Goin' All the Way." Opening Oct. 8: "Q."
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"Amityville II: The Possession." #2—"Fast Times at Ridgemont High."

MOVIES

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "On Golden Pond."
83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru Oct. 7: "Chariots of Fire." Opening Oct. 8: "I, the Jury." #2—"Hey Good Lookin'."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "My Favorite Year."
86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Lola." #2—"My Dinner With Andre." #3—"Gregory's Girl."
88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Xica." #2—"Chan Is Missing."
89. REGENCY—B'way nr. 67th St. 724-3700. Thru Oct. 5: "Anna Karenina"; "The Single Standard." Oct. 6-9: "Spellbound"; "Notorious." Beg. Oct. 10: "Flesh and the Devil"; "Grand Hotel."
90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru Oct. 6: "Chilly Scenes of Winter." Beg. Oct. 7: "Meetings With Remarkable Men." #2—"Siberiade."
92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Hey Good Lookin'." #2—"The Boat." #3—"Tempest." #4—"On Golden Pond."
93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Last Tango in Paris." #2—"Mephisto."
95. THALIA—95th St. W. of B'way. 222-3370. Oct. 4: "Platinum Blonde"; "Virtue." Oct. 5: "Fernandel, the Dressmaker"; "Colonel Chabert"; "Lovers and Thieves." Oct. 6: "Bread and Chocolate"; "Shoeshine." Oct. 7: "Papillon"; "Soldier in the Rain." Oct. 8-9: "Metamorphoses"; "Allegro Non Troppo." Oct. 10: "The Bicycle Thief"; "The Roof."
96. METRO CINEMA—B'way nr. 99th St. 222-1200. Oct. 4: "Sunset Boulevard"; "The Last Tycoon." Oct. 5: "O Lucky Man!"; "Darling." Oct. 6: "Tokyo Story"; "A Geisha." Oct. 7: "The Phantom of Liberty"; "Claire's Knee." Oct. 8: "An American Werewolf in London"; "The Howling." Oct. 9: "Cabaret"; "Lili Marleen." Oct. 10: "Some Like It Hot"; "Arthur."
97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Chariots of Fire"; "Personal Best." Beg. Oct. 8: "The World According to Garp." #2—Thru Oct. 7: "Diner"; "Rich and Famous." Beg. Oct. 8: "Q." #3—"The Road Warrior"; "Sharky's Machine." #4—"Goin' All the Way."
99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Oct. 7: "The Soldier." Beg. Oct. 8: "The World According to Garp."

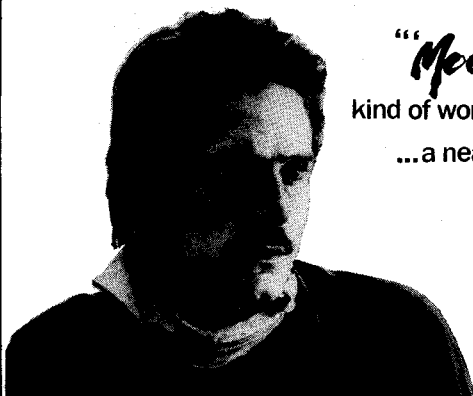
Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. Film Festival—873-1070; Naturemax—496-0900. Free with museum adm. Oct. 4-7, 6:30-10:30 p.m.: 1982 Margaret Mead Film Festival. Sixty-five films, including 26 premiers; series titles include: "Looking at America," "Art Traditions," "Fieldwork on Film," "Cultures in Transition," "Rituals and Religion," "Dance and Performance," & "Films by Margaret Mead." Oct. 10, 1 p.m.: "Leadbelly" (1976) by Gordon Parks. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. (\$3 adults, \$1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. \$4.50 adm. to museum & films): "Hail Columbia!" & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. \$3; members \$1.50. Oct. 7, 8 p.m.: "24 Frames Per Second" by Taka Imura, "Fishes Eddy" by Esther Shatavsky, "Dispatch" & "Counterpane" by Jim Jennings, "nothing, but..." by Phil Weisman, "Gently Down the Stream" by Su Friedrich, "Formation" by Julian Samuel, & "We Hope You Enjoy This Film" & "Scratchman" by Heather McAdams. Oct. 8, 8 p.m.: "The Primary Concerns of Roy G. Biv" by John Knecht, & "Riddles of the Sphinx" by Peter Wollen & Laura Mulvey. Oct. 9, 8 p.m.: "Jealousy" by Gail Vachon, "Vestibule (In 3 Episodes)" by Ken Kobland, "Falling Awake" by Richard Levine,

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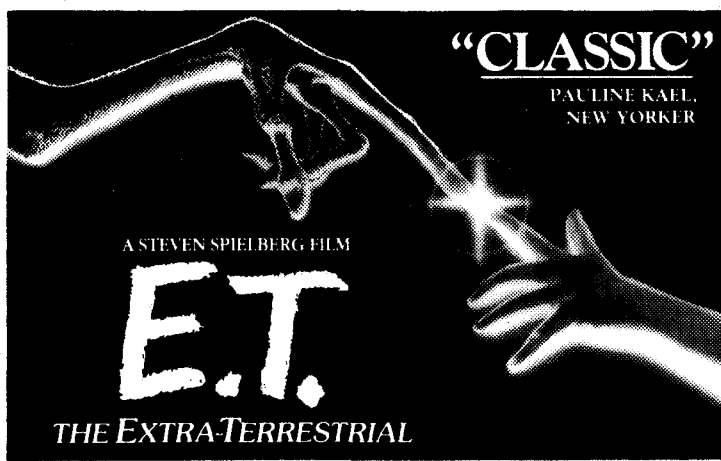
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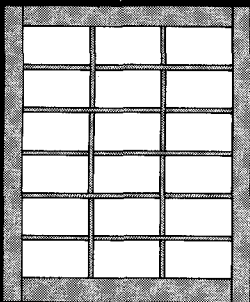
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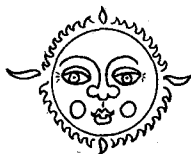
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MOVIES

"Arrowplane" by Heinz Emigholz, "Images of
Asian Music" by Peter Hutton, & "Mission to
Mongol" by Jim Hoberman. Oct. 10, 8 p.m.: "It's
Beautiful When the Pain Stops" by Bob Schneider.

FRENCH INSTITUTE—22 E. 60th St. 355-6100.

Adm. \$2.50; students & senior citizens \$2;
members free. Oct. 6, 12:30, 3:15, 6 & 8:45 p.m.:
"Mon oncle d'Amérique" (1980) by Alain Resnais.

GUILD HALL—158 Main St., East Hampton,

N.Y. 516-324-0806. Adm. \$3; members, senior
citizens & students \$2.50; discount passes
available. Oct. 9, 8:30 p.m.: "Rashomon" (1951)
by Akira Kurosawa.

JAPAN SOCIETY—333 E. 47th St. 832-1155.

Adm. \$5, \$4 Wed.; members, students & senior
citizens \$4, \$3 Wed. Films directed by Yasujiro
Ozu. Oct. 6, 7:30 p.m.: "There Was a Father"
(1942). Oct. 8, 7 p.m.: "Record of a Tenement
Gentleman" (1947) & "Early Spring" (1956).

THE KITCHEN—484 Broome St. 925-3615. Adm.

\$3; members \$2. Oct. 8-9, 8:30 p.m.: "Crash
Course" by Beth Lapidus. Oct. 10, 8 p.m.: Return/
Jump: A Video Retrospective. Thru Oct. 30:
Tue.-Sat., 1-6 p.m.: Video by Herbert Wentscher &
Ko Nakajima, & Video/Music New Orleans.

MUSEUM OF BROADCASTING—1 East 53rd

St. 752-7684. Free with museum adm. Thru Oct.
30: Hitchcock by Hitchcock: A retrospective of
television films directed by Alfred Hitchcock.

NEW COMMUNITY CINEMA—423 Park Ave.,

Huntington, N.Y. 516-423-7619. Adm. \$3.50;
members \$2; senior citizens & children \$1.50. Oct.
5, 8 p.m.: "Tattooed Tears" (1978) by Nick
Broomfield & Joan Churchill. Oct. 6, 8 p.m.: "The
Merchant of Four Seasons" (1971) by Rainer
Werner Fassbinder, with Hanna Schygulla. Oct. 7,
7:30 p.m.: "Macbeth" (1948) by Orson Welles; 8
p.m.: "The Caretaker" (1964) by Clive Donner,
with Alan Bates, & "Landscape" (1975) by Peter
Hall. Oct. 8-9, 8 & 10:15 p.m.: "The Aviator's
Wife" (1980) by Eric Rohmer. Oct. 10, 7:30 &
9:45 p.m.: "True Confessions" (1981) by Ulu
Grosbard, with Robert De Niro & Robert Duvall.

NEW YORK FILM FESTIVAL—Alice Tully

Hall, E'way at 65th St. 877-1800 ext. 489.
Tickets \$5 & \$7 (\$10 & \$14 Closing Night) on
sale in advance at Alice Tully Hall Box Office.
Oct. 4, 6:15 p.m.: "The Tyrant's Heart" (1981) by
Miklós Jancsó; 9 p.m. (at Radio City Music Hall):
"Koyaanisqatsi" (1982) by Godfrey Reggio. Oct.
5, 6:15 p.m.: "Say Amen, Somebody" (1982) by
George T. Nierenberg; 9:30 p.m.: (Same as Oct. 4,
6:15 p.m.). Oct. 6, 6:15 p.m.: "The Light Ahead"
(1939) by Edgar G. Ulmer; 9:30 p.m.: "Yol"
(1982) by Yilmaz Guney & Serif Goren. Oct. 7,
6:15 p.m.: (Same as Oct. 6, 9:30 p.m.); 9:30 p.m.:
"Time Stands Still" (1982) by Peter Gothár. Oct.
8, 6:15 p.m.: "Dark Circle" (1982) by Judy Irving
& Chris Beaver; 9:30 p.m.: "One Man's War"
(1981) by Edgardo Cozarinsky. Oct. 9, 12:30 p.m.:
(Same as Oct. 8, 9:30 p.m.); 3 p.m.: (Same as Oct.
7, 9:30 p.m.); 6 p.m.: "Before the Nickelodeon"
(1982) by Charles Musser, & "Arshile Gorky"
(1982) by Charlotte Zwerin; 9 p.m.: "Little People"
(1982) by Jan Krawitz & Thomas Ott. Oct. 10, 8:30
p.m. (Closing Night—spec. adm.—at Avery Fisher
Hall): "Fitzcarraldo" (1982) by Werner Herzog.

NEW YORK PUBLIC LIBRARY—Donnell

Library, 20 W. 53rd St. 930-0800. Free. Oct. 5,
12 noon: "Scarface" (1932) by Howard Hawks,
with Paul Muni, & "Heavy Metal" (1978) by Scott
Bartlett; 2:30 p.m.: "Valse Triste" by Bruce
Connor, & "America Lost and Found." Oct. 7, 12
noon: "Joyce at 34" by Joyce Chopra & Claudia
Weill, "Janie's Janie," "Size 10," & "Sylvia, Fran
and Joy."

THE PUBLIC THEATER—425 Lafayette St.

598-7171. Adm. \$5; members, students & senior
citizens \$4. Oct. 5-7, 6, 8 & 10 p.m.: "Lonely
Heart" (1981) by Kon Ichikawa. Adm. \$4;
members, students & senior citizens \$3. Beg. Oct.
8: Tue.-Sun., 7 & 9:30 p.m., Fri.-Sun., 4:30 p.m.:
"Morning Mist" (1980) by Lauro Antonio.
Sat.-Sun., 2 p.m. (free): "From the Ashes:
Nicaragua Today" (1982) by Helena
Solberg-Ladd.

THE QUEENS MUSEUM—N.Y.C. Bldg.,

Flushing Meadow/Corona Park. 592-5555.
Free with museum adm. Oct. 9, 2:30 p.m.:
"Invaders From Mars" (1953) by William Cameron
Menzies.

SARAH LAWRENCE COLLEGE—Reisinger Arts

Center, Bronxville, N.Y. 914-337-0700. Adm. \$3;
students & senior citizens \$1.50; matinees \$2 all
ages. Oct. 9, 7 & 9:30 p.m.: "Tribute" (1981) by
Bob Clark, with Jack Lemmon. Oct. 10, 2 p.m.:
"The Apple Dumpling Gang" (1975) by Norman
Tokar, with Tim Conway.

WHITNEY MUSEUM—Madison Ave. at 75th St.
288-9601. Free with museum adm. Thru Oct. 24:
Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.
(running continuously): "Drive-In: Second Feature"
(1982) by Roger Welch.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St.

863-2100. #1—"E.T. the Extra-Terrestrial." #2—
Thru Oct. 7: "Goin' All the Way." Beg. Oct. 8:
"Q."

104. CITY—2081 Bartow Ave. in Co-op City.

379-4998. #1—Thru Oct. 7: "Tempest." Beg. Oct.
8: "My Favorite Year." #2—Program unavailable.

105. DALE—W. 231st St. at B'way. 884-5300. Thru

Oct. 7: "Amityville II: The Possession." Beg. Oct.
8: "Q."

109. INTERBORO—E. Tremont Ave. nr.

Bruckner Blvd. 792-2100. #1—Thru Oct. 7:
"Goin' All the Way." Beg. Oct. 8: "Q." #2—
"Amityville II: The Possession." #3—"On Golden
Pond." #4—Thru Oct. 7: "E.T. the
Extra-Terrestrial." Beg. Oct. 8: "I, the Jury."

111. LOEWS AMERICAN—East Ave. at

Metropolitan. 828-3322. #1—"Amityville II: The
Possession." #2—"An Officer and a Gentleman."

113. LOEWS RIVERDALE—W. 259th St. at

Riverdale Ave. 884-2260. "An Officer and a
Gentleman."

114. PALACE—Unionport Rd. at E. Tremont Ave.

829-3900. #1—Thru Oct. 7: "Rocky III." Beg.
Oct. 8: "My Favorite Year." #2—Thru Oct. 7:
"Poltergeist." Beg. Oct. 8: "Satan's Mistress."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton

Pkwy. at 68th St. 238-4200. #1—Thru Oct. 7:
"E.T. the Extra-Terrestrial." Beg. Oct. 8: "My
Favorite Year." #2—Thru Oct. 7: "On Golden
Pond." Beg. Oct. 8: "Satan's Mistress." #3—Thru
Oct. 7: "Goin' All the Way." Beg. Oct. 8: "Q." #4
—"Pink Floyd the Wall." #5—"Fast Times at
Ridgemont High."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave.

at 69th St. 748-4200. #1—"Amityville II: The
Possession." #2—"The Boat."

203. BENSONHURST—BENSON—86th St. at

20th Ave. 372-1617. #1—"Amityville II: The
Possession." #2—Thru Oct. 7: "Goin' All the
Way." Beg. Oct. 8: "I, the Jury."

204. BENSONHURST—HIGHWAY—Kings Hwy.

at W. 7th St. 339-1060. Thru Oct. 7: "Firefox";
"Arthur." Beg. Oct. 8: "On Golden Pond."

205. BENSONHURST—LOEWS ORIENTAL—

86th St. at 18th Ave. 236-5001. #1—"An Officer
and a Gentleman." #2—"Tempest."

206. BENSONHURST—MARBORO—Bay Pkwy.

at 69th St. 232-4000. #1—"E.T. the
Extra-Terrestrial." #2—"Hey Good Lookin'." #3—
Thru Oct. 7: "On Golden Pond." Beg. Oct. 8: "My
Favorite Year." #4—Thru Oct. 7: "Fast Times at
Ridgemont High." Beg. Oct. 8: "Q."

208. BOROUGH PARK—WALKER—18th Ave. at

64th St. 232-4500. Thru Oct. 7: "Chariots of
Fire." Beg. Oct. 8: "The World According to
Garp."

210. BRIGHTON BEACH—OCEANA—Brighton

Beach Ave. at Coney Island Ave. 743-4333. #1
—Thru Oct. 7: "On Golden Pond." Beg. Oct. 8:
"My Favorite Year." #2—Thru Oct. 7: "Goin' All
the Way." Beg. Oct. 8: "Satan's Mistress." #3—
Thru Oct. 7: Russian Film Festival. Beg. Oct. 8:
"Q." #4—"Chariots of Fire"; "Arthur."

211. BROOKLYN HEIGHTS—CINEMA—Henry

St. at Orange. 596-7070. #1—"Gregory's Girl."
#2—Thru Oct. 7: "Chariots of Fire."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd

St. 251-0700. #1—Thru Oct. 7: "Goin' All the
Way." Beg. Oct. 8: "I, the Jury." #2—"E.T. the
Extra-Terrestrial." #3—"On Golden Pond."

213. COBBLE HILL—CINEMA—Court St. at

Butler. 596-9113. #1—Thru Oct. 7: "Chariots of
Fire." Beg. Oct. 8: "The World According to
Garp." #2—Thru Oct. 7: "La Vie Continue." Beg.
Oct. 8: Woody Allen Festival.

221. FLATBUSH—RKO NOSTRAND—Nostrand

Ave. at Kings Hwy. 252-6112. "E.T. the
Extra-Terrestrial."

223. FLATLANDS—LOEWS GEORGETOWNE—

Ralph Ave. at Ave. K. 763-3000. #1—"An
Officer and a Gentleman." #2—"Tempest."

MOVIES

225. **FLATLANDS-RKO KINGS PLAZA**
NORTH-Flatbush Ave. at Ave. U. 253-1110.
Thru Oct. 7: "Hey Good Lookin'." Beg. Oct. 8:
"My Favorite Year." **SOUTH**-Amityville II: The
Possession."
231. **MIDWOOD-AVENUE U**-At E. 16th St.
336-1234. "An Officer and a Gentleman."
232. **MIDWOOD-KENT**-Coney Island Ave. nr.
Ave. H. 434-8422. Thru Oct. 7 (tent): "Chariots of
Fire." Beg. Oct. 8: "The World According to
Garp."
233. **MIDWOOD-RKO COLLEGE**-Flatbush
Ave. at Ave. H. 859-1384. "Pink Floyd the Wall."
234. **MIDWOOD-RKO KINGSWAY**-Kings
Hwy. at Coney Island Ave. 645-8588. #1-
"Tempest." #2-"Goin' All the Way." #3-
"Amityville II: The Possession." #4-"The
Chosen."
235. **MIDWOOD-RKO MIDWOOD**-Ave. J at E.
13th St. 377-1718. Thru Oct. 5: "The Best Little
Whorehouse in Texas." Beg. Oct. 6: "Rocky III."
236. **PARK SLOPE-PLAZA**-Flatbush Ave. nr.
Eighth Ave. 636-0170. #1-Thru Oct. 7:
"Tempest." #2-Thru Oct. 7: "Amityville II: The
Possession."

Staten Island

300. **ELTINGVILLE-AMBOY**-356-3800. #1-
Thru Oct. 7: "Fast Times at Ridgemont High." #2
-Thru Oct. 7: "Goin' All the Way."
302. **MARINER'S HARBOR-JERRY LEWIS**-
273-9601. Thru Oct. 7: "Amityville II: The
Possession."
303. **NEW DORP-HYLAN**-351-6601. #1-
"Tempest." #2-"An Officer and a Gentleman."
304. **NEW DORP-LANE**-351-2110. "Amityville
II: The Possession."
305. **NEW DORP-RAE**-979-0444. #1-"Pink
Floyd the Wall." #2-"Hey Good Lookin'."
306. **NEW DORP-RKO FOX PLAZA**-987-6800.
#1-"The Boat." #2-"E.T. the Extra-Terrestrial."
307. **NEW SPRINGVILLE-ISLAND**-761-6666.
#1-"E.T. the Extra-Terrestrial." #2-Thru Oct. 7:
"On Golden Pond." Beg. Oct. 8: "Q."
308. **NEW SPRINGVILLE-RKO RICHMOND**-
761-3103. "Chariots of Fire."

Queens

401. **ASTORIA-UA ASTORIA**-Steinway St. at
30th Ave. 545-9470. #1-Thru Oct. 7: "Tempest."
Beg. Oct. 8: "My Favorite Year." #2-Thru Oct. 7:
"Hey Good Lookin'." Beg. Oct. 8: "Q." #3-
"Amityville II: The Possession." #4-"E.T. the
Extra-Terrestrial."
402. **BAYSIDE-LOEWS BAY TERRACE**-Bell
Blvd. at 26th Ave. 428-4040. #1-"Amityville II:
The Possession." #2-"Tempest."
403. **BAYSIDE-MOVIES AT BAYSIDE**-Bell
Blvd. at 39th Ave. 225-1110. #1-"E.T. the
Extra-Terrestrial." #2-Thru Oct. 7: "Chariots of
Fire." Beg. Oct. 8: "Satan's Mistress." #3-Tent:
"On Golden Pond." #4-Thru Oct. 7: "Goin' All
the Way." Beg. Oct. 8: "Q."
408. **ELMHURST-LOEWS ELMWOOD**-
Hoffman Dr. at Queens Blvd. 429-4770. #1-
"Amityville II: The Possession." #2-"Tempest."
410. **FLUSHING-PARSONS**-Parsons Blvd. nr.
Union Tpke. 591-8555. #1-"Amityville II: The
Possession." #2-Thru Oct. 7: "Tempest."
411. **FLUSHING-RKO KEITHS**-Northern Blvd.
at Main St. 353-4000. #1-"An Officer and a
Gentleman." #2-"The Boat." #3-"Hey Good
Lookin'."
412. **FLUSHING-RKO PROSPECT**-Main St.
nr. 41st Rd. 359-1050. #1-"Tempest." #2-
"Goin' All the Way." #3-"Amityville II: The
Possession."
413. **FLUSHING-UA QUARTET**-Northern
Blvd. at 160th St. 359-6777. #1-"E.T. the
Extra-Terrestrial." #2-Thru Oct. 7: "Giselle."
Beg. Oct. 8: "My Favorite Year." #3-Tent: "Fast
Times at Ridgemont High." #4-Tent: "On
Golden Pond."
414. **FLUSHING-UTOPIA**-Union Tpke. at
188th St. 454-2323. "E.T. the Extra-Terrestrial."
416. **FOREST HILLS-CINEMART**-
Metropolitan Ave. at 72nd Rd. 261-2244. Thru
Oct. 7: "Young Doctors in Love"; "Taps." Beg.
Oct. 8: "The World According to Garp."

417. **FOREST HILLS-CONTINENTAL**-Austin
St. nr. 70th Ave. 544-1020. #1-Thru Oct. 7:
"Goin' All the Way." Beg. Oct. 8: "I, the Jury."
#2-Thru Oct. 7: "Chariots of Fire." Beg. Oct. 8:
"I, the Jury."
418. **FOREST HILLS-FOREST HILLS**-71st
Ave. nr. Queens Blvd. 261-7866. #1-Thru Oct.
7: "Gregory's Girl." Beg. Oct. 8: "My Favorite
Year." #2-Thru Oct. 7: "On Golden Pond." Beg.
Oct. 8: "Yes, Giorgio."
419. **FOREST HILLS-LOEWS TRYLON**-
Queens Blvd. nr. 66th Ave. 459-8944. "An
Officer and a Gentleman."
420. **FOREST HILLS-MIDWAY**-Queens Blvd.
at 71st Rd. 261-8572. #1-Tent: "Hey Good
Lookin'." #2-"Pink Floyd the Wall." #3-"E.T.
the Extra-Terrestrial." #4-Thru Oct. 7: "Fast
Times at Ridgemont High." Beg. Oct. 8: "Q."
423. **FRESH MEADOWS-RKO MEADOWS**-
Horace Harding Blvd. at 190th St. 454-6800.
#1-Thru Oct. 7 "Pink Floyd the Wall." Beg. Oct.
8: "My Favorite Year." #2-"An Officer and a
Gentleman."
424. **GLEN OAKS-RKO**-Union Tpke. at 255th
St. 347-7777. "Chariots of Fire."
426. **JACKSON HEIGHTS-BOULEVARD**-
Northern Blvd. at 83rd St. 335-0170. #1-"The
Boat." #2-Thru Oct. 7: "Chariots of Fire." Beg.
Oct. 8: "Satan's Mistress." #3-"An Officer and a
Gentleman."
428. **JACKSON HEIGHTS-JACKSON**-82nd St.
at Roosevelt Ave. 335-0242. #1-"E.T. the
Extra-Terrestrial." #2-Thru Oct. 7: "On Golden
Pond." Beg. Oct. 8: "Q." #3-Thru Oct. 7: "Goin'
All the Way." Beg. Oct. 8: "I, the Jury."
436. **KEW GARDENS HILLS-MAIN STREET**-
Nr. 72nd Dr. 268-3636. Thru Oct. 7: "A
Midsummer Night's Sex Comedy." "History of the
World Part I." Beg. Oct. 8: "The World According to
Garp."
437. **LITTLE NECK-LITTLE NECK**-Northern
Blvd. nr. Little Neck Pkwy. 225-2800. Thru Oct.
7: "Diner."
438. **MIDDLE VILLAGE-ARION**-Metropolitan
Ave. nr. 74th St. 894-4183. Thru Oct. 7: "Goin'
All the Way"; "History of the World Part I."
439. **OZONE PARK-CROSSBAY**-Rockaway
Blvd. at Woodhaven Blvd. 848-1738. #1-Thru
Oct. 7: "Goin' All the Way." Beg. Oct. 8: "Q." #2
-"Hey Good Lookin'."
442. **REGO PARK-DRAKE**-Woodhaven Blvd. at
63rd Ave. 639-0600. Thru Oct. 7: "Rocky III."
Beg. Oct. 8: "Poltergeist."
447. **ROCKAWAY PARK-SURFSIDE**-
Rockaway Beach Blvd. at Beach 105th St.
945-4632. #1-Thru Oct. 7: "Goin' All the Way."
Beg. Oct. 8: "The World According to Garp." #2
-"On Golden Pond."
448. **SUNNYSIDE-CENTER**-Queens Blvd. nr.
43rd St. 784-3050. #1-"Amityville II: The
Possession." #2-Thru Oct. 7: "Tempest." Beg.
Oct. 8 (tent): "Satan's Mistress."
450. **WHITESTONE-CROSS ISLAND**-Cross
Island Pkwy. at 153rd St. 767-2800. #1-Thru
Oct. 7: "An Officer and a Gentleman." #2-Thru
Oct. 7: "The Boat." Beg. Oct. 8: "My Favorite
Year."
451. **WOODHAVEN-HAVEN**-Jamaica Ave. nr.
80th St. 296-2325. Thru Oct. 7: "Star Trek II: The
Wrath of Khan"; "Alien."

Long Island

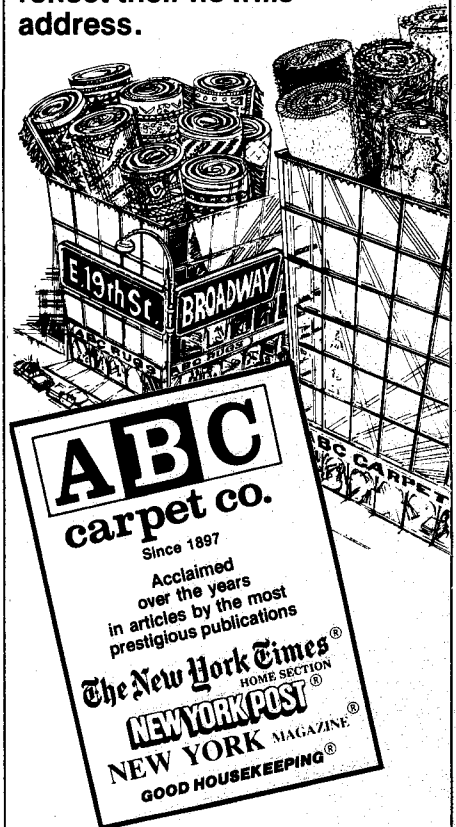
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500. **BALDWIN-GRAND AVENUE**-223-2323.
"Tempest."
501. **BALDWIN-RKO**-223-9230. Thru Oct. 7:
"The Boat." Beg. Oct. 8: "My Favorite Year."
502. **BELLEROSE-RKO**-775-1351. Thru Oct. 5:
"The Best Little Whorehouse in Texas." Beg. Oct.
6: "Rocky III."
503. **BELLMORE-PLAYHOUSE**-785-5400. #1
-Thru Oct. 7: "Poltergeist." #2-Program
unavailable.
504. **BELLMORE-THE MOVIES**-785-3032.
Thru Oct. 7: "Zapped!" Beg. Oct. 8: "The World
According to Garp."
506. **BETHPAGE-BETHPAGE**-796-2554.
Program unavailable.
507. **BETHPAGE-MID-ISLAND**-796-7500.
Program unavailable.

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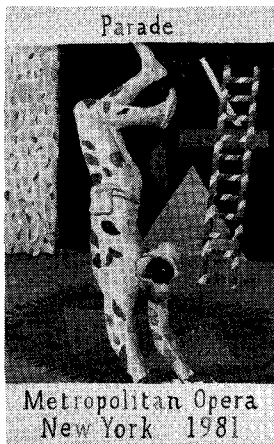


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MOVIES

511. **EAST MEADOW-FLICK-** 794-8008. #1-
Thru Oct. 7: "Goin' All the Way." Beg. Oct. 8:
"The World According to Garp." #2-Program
unavailable.
512. **EAST MEADOW-MEADOWBROOK-**
731-2423. #1-"Hey Good Lookin'." #2-"E.T.
the Extra-Terrestrial." #3-Thru Oct. 7: "Fast
Times at Ridgmont High." Beg. Oct. 8: "Pink
Floyd the Wall." #4-Thru Oct. 7: "On Golden
Pond." Beg. Oct. 8: "Q."
513. **EAST ROCKAWAY-CRITERION-**
599-0242. #1-Thru Oct. 7: "The Soldier." Beg.
Oct. 8: "The World According to Garp." #2-
Thru Oct. 7: "The Boat." Beg. Oct. 8: "Class of
1984."
514. **ELMONT-ARGO-** 437-0356. Program
unavailable.
516. **FARMINGDALE-RKO-** 249-0122. "The
Soldier."
517. **FLORAL PARK-RKO FLORAL-** 352-2280.
"An Officer and a Gentleman."
518. **FRANKLIN SQUARE-FRANKLIN-**
775-3257. #1-Thru Oct. 7: "Diner." Beg. Oct. 8:
"I, the Jury." #2-Thru Oct. 7: "Class of 1984."
Beg. Oct. 8: "Q."
519. **GARDEN CITY-RKO ROOSEVELT FIELD-**
741-4007. #1-"An Officer and a Gentleman."
#2-"Amityville II: The Possession."
521. **GARDEN CITY PARK-RKO PARK EAST-**
741-8484. "Tempest."
523. **GREAT NECK-SQUIRE-** 466-2020. Thru
Oct. 7: "Chariots of Fire." Beg. Oct. 8: "My
Favorite Year."
524. **HEWLETT-RKO-** 791-6768. Thru Oct. 5:
"The Best Little Whorehouse in Texas." Beg. Oct.
6: "Rocky III."
526. **HICKSVILLE-HICKSVILLE-** 931-0749.
#1-"On Golden Pond." #2-Thru Oct. 7: "Goin'
All the Way." Beg. Oct. 8: "Q."
528. **HICKSVILLE-RKO TWIN NORTH-**
433-2400. "Chariots of Fire." **SOUTH-** "E.T. the
Extra-Terrestrial."
529. **LAWRENCE-RKO-** 371-0203. #1-Program
unavailable. #2-"Tempest." #3-"An Officer and
a Gentleman."
530. **LEVITTOWN-LEVITTOWN-** 731-0516.
Thru Oct. 7: "Diner." "The French Lieutenant's
Woman." Beg. Oct. 8: "The World According to
Garp."
531. **LEVITTOWN-LOEWS NASSAU-**
731-5400. #1-"An Officer and a Gentleman."
#2-"Amityville II: The Possession." #3-"The
Boat." #4-"Tempest."
532. **LONG BEACH-LIDO-** 432-0056. Thru Oct.
7: "The Boat." Beg. Oct. 8: "The World According
to Garp."
533. **LYNBROOK-LYNBROOK-** 593-1033. #1
-Thru Oct. 7: "Gregory's Girl." Beg. Oct. 8: "My
Favorite Year." #2-"E.T. the Extra-Terrestrial."
#3-"Fast Times at Ridgmont High." #4-"On
Golden Pond."
534. **LYNBROOK-STUDIO ONE-** 599-5151.
Program unavailable.
535. **MALVERNE-TWIN-** 599-6966. #1-Thru
Oct. 7: "A Midsummer Night's Sex Comedy." Beg.
Oct. 8: "The World According to Garp." #2-
"Rocky III."
536. **MANHASSET-MANHASSET-** 627-7887.
#1-"E.T. the Extra-Terrestrial." #2-Thru Oct. 7:
"Gregory's Girl." Beg. Oct. 8: "Q." #3-Thru Oct.
7: "Fast Times at Ridgmont High." Beg. Oct. 8:
"I, the Jury."
537. **MANHASSET-RKO CINEMA-** 627-1300.
"The Chosen."
540. **MASSAPEQUA-PEQUA-** 799-6464. "An
Officer and a Gentleman."
541. **MASSAPEQUA-SUNRISE MALL-**
795-2244. #1-"Goin' All the Way." #2-Thru
Oct. 7: "Tempest." Beg. Oct. 8: "My Favorite
Year." #3-Thru Oct. 7: "The Boat." Beg. Oct. 8:
"Q." #4-"On Golden Pond." #5-Thru Oct. 7:
"Chariots of Fire." Beg. Oct. 8: "I, the Jury." #6-
"Amityville II: The Possession." #7-Thru Oct. 7:
"Fast Times at Ridgmont High." Beg. Oct. 8: "I,
the Jury."
542. **MERRICK-GABLES-** 546-0734. Thru Oct.
7: "Rocky III."
543. **MERRICK-MALL-** 623-4424. Program
unavailable.
545. **NEW HYDE PARK-HERRICKS-**
747-0555. Thru Oct. 7: "On Golden Pond." Beg.
Oct. 8: "The World According to Garp."
546. **NEW HYDE PARK-RKO ALAN-**
354-4338. "Amityville II: The Possession."

547. **OCEANSIDE-OCEANSIDE-** 536-7565. #1
-Thru Oct. 7: "Goin' All the Way." Beg. Oct. 8:
"The World According to Garp." #2-Thru Oct.
7: "The Soldier."
548. **OLD BETHPAGE-CINE CAPRI-** 752-1610.
Thru Oct. 7: "Young Doctors in Love." Beg. Oct.
8: "The World According to Garp."
549. **OYSTER BAY-MOVIES-** 922-0333. #1-
Thru Oct. 7: "Zapped!" Beg. Oct. 8: "The World
According to Garp." #2-Thru Oct. 7: "Firefox."
550. **PLAINVIEW-OLD COUNTRY-** 931-4242.
#1-"Tempest." #2-"The Boat."
551. **PLAINVIEW-RKO MORTON VILLAGE-**
938-2323. Thru Oct. 5: "The Best Little
Whorehouse in Texas." Beg. Oct. 6: "Rocky III."
552. **PLAINVIEW-RKO TWIN-** 931-1333. #1-
"The Chosen." #2-"Amityville II: The
Possession."
554. **PORT WASHINGTON-MOVIES-**
944-6200. #1-Thru Oct. 7: "Amityville II: The
Possession." Beg. Oct. 8: "Satan's Mistress." #2-
Thru Oct. 7: "Goin' All the Way." Beg. Oct. 8:
"The World According to Garp." #3-"The Boat."
555. **PORT WASHINGTON-SANDS POINT-**
883-5074. Thru Oct. 7: "La Vie Continue." Beg.
Oct. 8: "The World According to Garp."
557. **ROCKVILLE CENTRE-RKO FANTASY-**
764-8000. "The World According to Garp."
558. **ROCKVILLE CENTRE-RKO TWIN-**
678-3121. #1-"The Chosen." #2-"Amityville II:
The Possession."
559. **ROSLYN-ROSLYN-** 621-8488. #1-
"Tempest." #2-"Mephisto."
561. **SYOSSET-SYOSSET-** 921-5810. Thru Oct.
7: "Pink Floyd the Wall." Beg. Oct. 8: "My
Favorite Year."
562. **SYOSSET-UA CINEMA 150-** 364-0700.
Thru Oct. 7: "Fast Times at Ridgmont High." Beg.
Oct. 8: "Yes, Giorgio."
566. **VALLEY STREAM-RKO GREEN ACRES-**
561-2100. Thru Oct. 7: "Chariots of Fire." Beg.
Oct. 8: "My Favorite Year."
567. **VALLEY STREAM-SUNRISE-** 825-5700.
#1-"Tempest." #2-"Pink Floyd the Wall." #3-
"Fast Times at Ridgmont High." #4-"E.T. the
Extra-Terrestrial." #5-"An Officer and a
Gentleman." #6-"Giselle." #7-"Amityville II:
The Possession." #8-"On Golden Pond." #9-
"Goin' All the Way." #10-"Hey Good Lookin'."
#11-"The Chosen."
568. **VALLEY STREAM-VALLEY STREAM-**
825-8371. Program unavailable.
570. **WANTAGH-CINEMA WANTAGH-**
221-7784. #1-"Poltergeist." #2-"Rocky III."
571. **WANTAGH-RKO-** 781-6969. "E.T. The
Extra-Terrestrial."
574. **WESTBURY-WESTBURY-** 333-1911. #1-
Thru Oct. 7: "Young Doctors in Love." #2-Thru
Oct. 7: "Arthur." "Body Heat."

Suffolk County

600. **AMITYVILLE-RKO-** 264-7789. #1-"Goin'
All the Way." #2-"Zapped!"
601. **BABYLON-BABYLON-** 669-3399. "E.T. the
Extra-Terrestrial."
602. **BABYLON-RKO-** 669-0700. #1-"The
Boat." #2-"Tempest."
603. **BABYLON-SOUTH BAY-** 587-7676. #1-
"An Officer and a Gentleman." #2-"On Golden
Pond." #3-Thru Oct. 7: "Fast Times at Ridgmont
High." Beg. Oct. 8: "Q."
604. **BAY SHORE-CINEMA-** 665-1722. Thru
Oct. 7: "Pink Floyd the Wall." Beg. Oct. 8: "My
Favorite Year."
606. **BAY SHORE-LOEWS SOUTH SHORE
MALL-** 666-4000. #1-"Amityville II: The
Possession." #2-"Hey Good Lookin'."
609. **BRENTWOOD-BRENTWOOD-** 273-3900.
Thru Oct. 7: "Firefox." Beg. Oct. 8: "The World
According to Garp."
612. **CENTER MORICHES-CENTER-**
878-2100. Thru Oct. 7: "The Best Little
Whorehouse in Texas."
613. **CENTEREACH-CENTEREACH-**
588-0088. Thru Oct. 7: "Firefox." Beg. Oct. 8:
"Bambi."
616. **COMMACK-MAYFAIR-** 543-0707. Thru
Oct. 7: "Chariots of Fire." Beg. Oct. 8: "My
Favorite Year."
617. **COMMACK-RKO-** 499-4545. #1-
"Tempest." #2-Program unavailable.
619. **CORAM-CORAM-** 698-7200. Thru Oct. 7:
"The Best Little Whorehouse in Texas."



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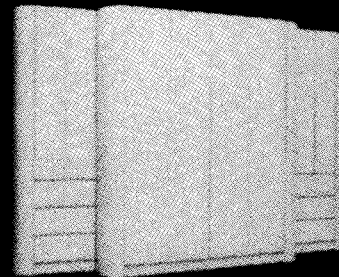
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MOVIES

621. **CORAM-PINE**- 698-6442. #1-Thru Oct. 7:
"Rocky III." Beg. Oct. 8: "My Favorite Year." #2
-Thru Oct. 7: "Goin' All the Way."
622. **DEER PARK-DEER PARK**- 667-2440.
Thru Oct. 7: "Star Trek II: The Wrath of Khan."
Beg. Oct. 8 (tent.): "The World According to
Garp."
625. **EAST HAMPTON-CINEMAS**- 324-0448.
#1-Thru Oct. 7: "Chariots of Fire." Beg. Oct. 8:
"Yes, Giorgio." #2-Thru Oct. 7: "Pink Floyd the
Wall." Beg. Oct. 8: "My Favorite Year." #3-Thru
Oct. 7: "Tempest." Beg. Oct. 8: "Q." #4-Thru
Oct. 7: "On Golden Pond." Beg. Oct. 8: "I, the
Jury." #5-Thru Oct. 7: "Goin' All the Way." Beg.
Oct. 8: "An Officer and a Gentleman."
626. **EAST NORTHPORT-LARKFIELD**-
261-0043. Tent.: "Gregory's Girl."
627. **EAST SETAUKET-RKO FOX**- 473-2400.
"Pink Floyd the Wall."
628. **ELWOOD-ELWOOD**- 499-7800. #1-"An
Officer and a Gentleman." #2-"Chariots of Fire."
629. **FARMINGVILLE-COLLEGE PLAZA**-
698-2200. #1-Thru Oct. 7: "Fast Times at
Ridgemont High." Beg. Oct. 8: "Satan's Mistress."
#2-Thru Oct. 7: "On Golden Pond." Beg. Oct. 8:
"I, the Jury."
630. **GREENPORT-GREENPORT**- 477-0500.
Thru Oct. 7: "Fast Times at Ridgemont High." Beg.
Oct. 8: "The Best Little Whorehouse in Texas."
631. **HAUPPAUGE-HAUPPAUGE**- 265-1814.
"Amityville II: The Possession."
632. **HUNTINGTON-RKO SHORE**- 421-5200.
#1-"Goin' All the Way." #2-"Hey Good
Lookin'." #3-Program unavailable. #4-
"Chariots of Fire."
633. **HUNTINGTON-RKO WHITMAN**-
423-1300. "E.T. the Extra-Terrestrial."
634. **HUNTINGTON-RKO YORK**- 421-3911.
"Amityville II: The Possession."
635. **ISLIP-ISLIP**- 581-5200. #1-"On Golden
Pond." #2-"Fast Times at Ridgemont High." #3
-Thru Oct. 7: "Tempest." Beg. Oct. 8: "The World
According to Garp."
636. **KINGS PARK-KINGS PARK**- 269-4422.
Thru Oct. 7: "Rocky III."
637. **LAKE GROVE-RKO SMITH HAVEN
MALL**- 724-9550. Thru Oct. 7: "The Boat." Beg.
Oct. 8: "My Favorite Year."
638. **LAKE RONKONKOMA-LAKESIDE**-
981-7100. Thru Oct. 7: "The Road Warrior."
639. **LINDENHURST-LINDENHURST**-
888-5400. Thru Oct. 7: "Night Shift." Beg. Oct. 8:
"The World According to Garp."
640. **MATTITUCK-MATTITUCK**- 298-4405.
#1-Thru Oct. 7: "The Boat." #2-Thru Oct. 7:
"Fast Times at Ridgemont High." #3-Thru Oct. 7:
"An Officer and a Gentleman."
641. **MONTAUK-THE MOVIES**- 668-2393.
Thru Oct. 7: "The Road Warrior."
643. **NORTH BABYLON-NORTH BABYLON**-
667-2495. #1-Thru Oct. 7: "Rocky III." #2-
Thru Oct. 7: "Class of 1984." Beg. Oct. 8 (tent.):
"Q."
644. **NORTHPORT-NORTHPORT**- 261-8600.
Thru Oct. 7: "Night Shift." Beg. Oct. 8: "The
World According to Garp."
645. **OAKDALE-OAKDALE**- 589-8118. Thru
Oct. 7: "The Road Warrior."
648. **PATCHOGUE-PATCHOGUE**- 475-0601.
"An Officer and a Gentleman."
649. **PATCHOGUE-RKO PLAZA**- 475-5225. #1
-"Tempest." #2-"E.T. the Extra-Terrestrial."
651. **PATCHOGUE-SUNWAVE**- 475-7766. #1-
Thru Oct. 7: "Goin' All the Way." Beg. Oct. 8:
"My Favorite Year." #2-Thru Oct. 7: "The World
According to Garp." Beg. Oct. 8: "Q."
653. **PORT JEFFERSON-MINI EAST**-
928-6555. "E.T. the Extra-Terrestrial." **CINEMA
WEST**- Thru Oct. 7: "On Golden Pond."
654. **PORT JEFFERSON STATION-RKO
BROOKHAVEN**- 473-1200. Thru Oct. 5: "The
Best Little Whorehouse in Texas." Beg. Oct. 6:
"Rocky III."
655. **RIVERHEAD-SUFFOLK**- 727-3133. Thru
Oct. 7: "Zapped!"; "An American Werewolf in
London."
657. **SAG HARBOR-SAG HARBOR**- 725-0010.
Thru Oct. 7: "Gregory's Girl." Beg. Oct. 8: "La
Cage aux Folles."
658. **SAYVILLE-SAYVILLE**- 589-0232. #1-
Thru Oct. 7: "The Boat." #2-Thru Oct. 7:
"Poltergeist." #3-Program unavailable.
660. **SHIRLEY-TWIN**- 281-3301. #1-Thru Oct.
7: "Blood Tide." #2-Thru Oct. 7: "The Road
Warrior."

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MOVIES

662. SMITHTOWN-SMITHTOWN- 265-1551.
"E.T. the Extra-Terrestrial."
663. SOUTHAMPTON-SOUTHAMPTON-
283-1300. #1-Thru Oct. 7: "An Officer and a
Gentleman." Beg. Oct. 8: "My Favorite Year." #2
-Thru Oct. 7: "Amityville II: The Possession."
Beg. Oct. 8: "Tempest."
664. STONY BROOK-LOEWS- 751-2300. #1-
"An Officer and a Gentleman." #2-"Amityville
II: The Possession." #3-"Tempest."
666. WEST ISLIP-TWIN- 669-2626. #1-Thru
Oct. 7: "The Road Warrior." #2-Thru Oct. 7:
"The Soldier."
667. WESTHAMPTON-HAMPTON ARTS-
288-2600. Thru Oct. 7: "The Boat."
668. WESTHAMPTON-WESTHAMPTON-
288-1500. Thru Oct. 7: "E.T. the Extra-Terrestrial."
Beg. Oct. 8: "Tempest."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD
PLAYHOUSE- 234-7300. Thru Oct. 7: "The
Boat." Beg. Oct. 8: "Yes, Giorgio."
701. BEDFORD VILLAGE-CINEMA 22-
234-9577. "An Officer and a Gentleman."
702. BRONXVILLE-BRONXVILLE- 961-4030.
#1-"Hey Good Lookin'." #2-Thru Oct. 7: "On
Golden Pond." Beg. Oct. 8: "Satan's Mistress." #3
-Thru Oct. 7: "Goin' All the Way." Beg. Oct. 8:
"My Favorite Year."
703. CROSS RIVER-CROSS RIVER- 763-8811.
Program unavailable.
704. DOBBS FERRY-PICKWICK- 693-7727.
Program unavailable.
705. GREENBURGH-CINEMA 100- 946-4680.
#1-"E.T. the Extra-Terrestrial." #2-"Gregory's
Girl."
706. HARTSDALE-CINEMA- 428-2200. #1-
Beg. Oct. 8: "I, the Jury." #2-"Hey Good
Lookin'." #3-"An Officer and a Gentleman." #4
-Program unavailable.
707. LARCHMONT-PLAYHOUSE- 834-3001.
Thru Oct. 7: "The Chosen." Beg. Oct. 8: "Yes,
Giorgio."
708. MAMARONECK-PLAYHOUSE- 698-2200.
#1-"E.T. the Extra-Terrestrial." #2-Tent: "Fast
Times at Ridgmont High." #3-Thru Oct. 7:
"Chariots of Fire." Beg. Oct. 8: "Q." #4-Thru
Oct. 7: "Goin' All the Way." Beg. Oct. 8: "I, the
Jury."
709. MOUNT KISCO-MOUNT KISCO-
666-6900. #1-"On Golden Pond." #2-Thru
Oct. 7: "Amityville II: The Possession." Beg. Oct.
8: "The Boat."
710. MOUNT VERNON-PARKWAY- 664-3311.
Thru Oct. 7: "Chariots of Fire." Beg. Oct. 8: "The
World According to Garp."
712. NEW ROCHELLE-LOEWS- 632-1700. #1
-"Amityville II: The Possession." #2-"Tempest."
714. NEW ROCHELLE-RKO PROCTORS-
632-1100. #1-"An Officer and a Gentleman."
#2-"Hey Good Lookin'." #3-"E.T. the
Extra-Terrestrial." #4-"Goin' All the Way." #5-
"On Golden Pond."
715. NEW ROCHELLE-TOWN- 632-4000. Thru
Oct. 7: "Chariots of Fire." Beg. Oct. 8: "My
Favorite Year."
716. OSSINING-ARCADIAN- 941-5200. #1-
"An Officer and a Gentleman." #2-Thru Oct. 7:
"Amityville II: The Possession."
717. PEEKSKILL-BEACH- 737-6262. #1-"Pink
Floyd the Wall." #2-"Amityville II: The
Possession." #3-Beg. Oct. 8: "Q."
719. PEEKSKILL-WESTCHESTER MALL-
528-8822. #1-"An Officer and a Gentleman."
#2-Program unavailable. #3-Thru Oct. 7:
"Goin' All the Way." Beg. Oct. 8: "I, the Jury."
720. PELHAM-PICTURE HOUSE- 738-3160.
Thru Oct. 7: "Diner."
721. PLEASANTVILLE-ROME- 769-0720. Thru
Oct. 7: "Chariots of Fire." Beg. Oct. 8: "My
Favorite Year."
722. RYE-RYE RIDGE- 939-8177. #1-"An
Officer and a Gentleman." #2-"Amityville II:
The Possession."
723. SCARSDALE-FINE ARTS- 723-6699. "The
Chosen."
724. SCARSDALE-PLAZA- 725-0078. Thru Oct.
7: "The Road Warrior."

727. WHITE PLAINS-GALLERIA- 997-8198.
#1-Thru Oct. 7: "Amityville II: The Possession."
#2-Thru Oct. 7: "Goin' All the Way." Beg. Oct.
8: "My Favorite Year."
728. WHITE PLAINS-UA CINEMA- 946-2820.
Thru Oct. 7: "On Golden Pond." Beg. Oct. 8:
(tent): "Q."
730. YONKERS-CENTRAL PLAZA- 793-3232.
#1-"Pink Floyd the Wall." #2-Thru Oct. 7:
"Rocky III." Beg. Oct. 8: "I, the Jury."
731. YONKERS-KENT- 237-3440. Thru Oct. 7:
"Rocky III." Beg. Oct. 8: "The Best Little
Whorehouse in Texas."
732. YONKERS-MOVIELAND- 793-0002. #1-
"An Officer and a Gentleman." #2-"E.T. the
Extra-Terrestrial." #3-"Amityville II: The
Possession." #4-"Tempest."
735. YORKTOWN HEIGHTS-TRIANGLE-
245-7555. #1-"On Golden Pond." #2-Thru
Oct. 7: "The World According to Garp." Beg. Oct.
8: "My Favorite Year."

Rockland County

743. NANUET-MALL- 623-6336. Program
unavailable.
744. NANUET-ROUTE 59- 623-3355. "E.T. the
Extra-Terrestrial."
745. NANUET-THE MOVIES- 623-0211. #1-
Thru Oct. 7: "The Road Warrior." Beg. Oct. 8: "I,
the Jury." #2-"Chariots of Fire." #3-"Tempest."
#4-"Goin' All the Way." #5-"Pink Floyd the
Wall."
746. NEW CITY-TOWN- 634-5100. #1-"An
Officer and a Gentleman." #2-Thru Oct. 7:
"Amityville II: The Possession."
747. NEW CITY-UA CINEMA 304- 634-8200.
#1-Tent: "Tempest." #2-Tent: "Hey Good
Lookin'."
748. NYACK-CINEMA EAST- 358-6631.
"Diner."
751. PEARL RIVER-CENTRAL- 735-2530. "An
Officer and a Gentleman."
752. PEARL RIVER-PEARL RIVER- 735-6500.
"Young Doctors in Love."
754. SPRING VALLEY-CINEMA 45- 352-1445.
"The Chosen."
755. STONY POINT-9 W CINEMA- 942-0303.
"Zapped!"
756. SUFFERN-LAFAYETTE- 357-6030. "On
Golden Pond."
758. WEST HAVERSTRAW-PLAZA- 947-2220.
"Zapped!"

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD-FINE ARTS- 775-0070. #1
-"Fast Times at Ridgmont High." #2-"E.T. the
Extra-Terrestrial."
774. DANBURY-CINE- 743-2200. #1-"Chariots
of Fire." #2-"Tempest." #3-Thru Oct. 7:
"Amityville II: The Possession." Beg. Oct. 8: "My
Favorite Year."
775. DANBURY-CINEMA- 748-2923. #1-"Yes,
Giorgio." #2-"An Officer and a Gentleman."
777. DANBURY-PALACE- 748-7496. #1-"Pink
Floyd the Wall." #2-Thru Oct. 7: "Goin' All the
Way." Beg. Oct. 8: "Psycho From Texas." #3-
"The Boat."
778. DARIEN-PLAYHOUSE- 655-0100. "E.T.
the Extra-Terrestrial."
779. FAIRFIELD-COMMUNITY- 255-6555. #1
-"E.T. the Extra-Terrestrial." #2-Thru Oct. 7:
"The Boat."
780. FAIRFIELD-COUNTY- 334-1411. Program
unavailable.
781. GREENWICH-CINEMA- 869-6030. "E.T.
the Extra-Terrestrial."
782. GREENWICH-PLAZA- 869-4030. #1-
"Yes, Giorgio." #2-"Tempest." #3-"The Boat."
783. NEW CANAAN-PLAYHOUSE- 966-0600.
"An Officer and a Gentleman."
784. NORWALK-CINEMA- 838-4504. #1-
"Tempest." #2-"On Golden Pond."
785. NORWALK-NORWALK- 866-3010.
"Amityville II: The Possession."
788. SOUTH NORWALK-SONO- 866-9202.
Thru Oct. 5: "Don's Party." Oct. 6-7: "Ciao!
Manhattan." "Trash." Beg. Oct. 8: "My Dinner
With Andre."

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MOVIES

789. **SPRINGDALE-STATE-** 325-0250. Thru Oct. 7: "Firefox." Beg. Oct. 8: "Diner."
790. **STAMFORD-AVON-** 324-9205. #1-Thru Oct. 7: "Hey Good Lookin'." Beg. Oct. 8: "Goin' All the Way." #2-"Chariots of Fire."
791. **STAMFORD-CINEMA-** 324-3100. #1-"Pink Floyd the Wall." #2-"Fast Times at Ridgemont High." #3-Thru Oct. 7: "Amityville II: The Possession." Beg. Oct. 8: "My Favorite Year."
792. **STAMFORD-RIDGEWAY-** 323-5000. "An Officer and a Gentleman."
793. **TRUMBULL-TRANS-LUX-** 374-0462. #1-"Pink Floyd the Wall." #2-"An Officer and a Gentleman." #3-"Yes, Giorgio."
795. **WESTPORT-FINE ARTS-** 227-3324. #1-"Fast Times at Ridgemont High." #2-"Pink Floyd the Wall." #3-227-9619. "E.T. the Extra-Terrestrial." #4-226-6666. "Yes, Giorgio."
796. **WESTPORT-POST-** 227-0500. "An Officer and a Gentleman."
798. **WILTON-CINEMA-** 762-5678. Thru Oct. 7: "The Boat."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN-** 997-6873. #1-Thru Oct. 7: "On Golden Pond." Beg. Oct. 8: "Q." #2-Thru Oct. 7: "Star Trek II: The Wrath of Khan." Beg. Oct. 8: "The World According to Garp." #3-Thru Oct. 7: "An American Werewolf in London"; "Cat People (1982)."
801. **HARRISON-WARNER-** 482-8550. #1-Thru Oct. 7: "The Road Warrior." Beg. Oct. 8: "Satan's Mistress." #2-Thru Oct. 7: "The Best Little Whorehouse in Texas."
803. **JERSEY CITY-HUDSON PLAZA-** 433-1100. #1-"Tempest." #2-"On Golden Pond."
806. **SECAUCUS-LOEWS HARMON COVE-** 866-1000. #1-"Chariots of Fire." #2-"Goin' All the Way." #3-"On Golden Pond." #4-"Tempest."
807. **SECAUCUS-LOEWS MEADOW-** 866-6161. #1-"An Officer and a Gentleman." #2-"E.T. the Extra-Terrestrial." #3-"Amityville II: The Possession." #4-"The Boat." #5-"Fast Times at Ridgemont High." #6-"The Chosen."
809. **WEST NEW YORK-MAYFAIR-** 865-2010. Thru Oct. 7: "The Soldier." Beg. Oct. 8: "The World According to Garp."

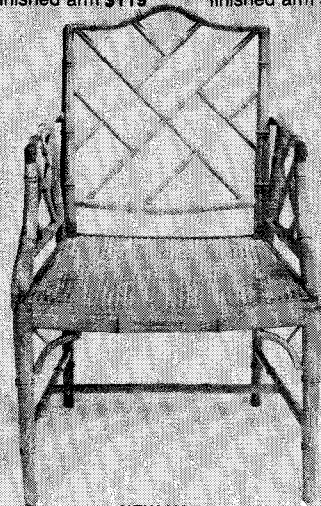
Essex County

810. **BLOOMFIELD-CENTER-** 748-7900. Thru Oct. 7: "Tempest."
811. **BLOOMFIELD-RKO ROYAL-** 748-3555. #1-"An Officer and a Gentleman." #2-"Amityville II: The Possession."
813. **CEDAR GROVE-CINEMA 23-** 239-1462. Tent: "Gregory's Girl."
817. **LIVINGSTON-COLONY-** 992-0800. Thru Oct. 7: "Diner." Beg. Oct. 8: "The World According to Garp."
818. **MAPLEWOOD-MAPLEWOOD-** 763-3100. Thru Oct. 7: "Diner." Beg. Oct. 8: "The World According to Garp."
819. **MILLBURN-RKO-** 376-0800. #1-"E.T. the Extra-Terrestrial." #2-"Gregory's Girl."
822. **MONTCLAIR-WELLMONT-** 783-9500. #1-Thru Oct. 7: "Friday the 13th, Part 3." #2-Thru Oct. 7: "Zapped!" #3-Thru Oct. 7: "The Road Warrior."
825. **NUTLEY-FRANKLIN-** 667-1777. Program unavailable.
827. **UPPER MONTCLAIR-BELLEVUE-** 744-1455. Thru Oct. 7: "Chariots of Fire." Beg. Oct. 8: "My Favorite Year."
828. **VERONA-VERONA-** 239-0880. "On Golden Pond."
829. **WEST CALDWELL-CINEMA WEST-** 575-9085. Thru Oct. 7: "The Best Little Whorehouse in Texas." Beg. Oct. 8: "The World According to Garp."
830. **WEST ORANGE-ESSEX GREEN-** 731-7755. #1-Thru Oct. 7: "An Officer and a Gentleman." Beg. Oct. 8: "Yes, Giorgio." #2-Thru Oct. 7: "The World According to Garp." Beg. Oct. 8: "An Officer and a Gentleman." #3-Thru Oct. 7: "Tempest." Beg. Oct. 8: "I, the Jury."

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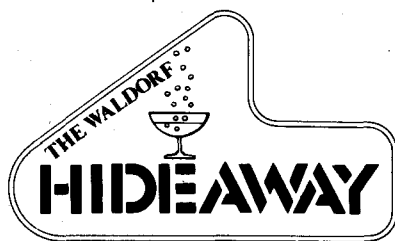


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MOVIES

Union County

840. **BERKELEY HEIGHTS-BERKELEY-**
464-8888. Thru Oct. 7: "The Boat."
841. **CRANFORD-RKO-** 276-9120. #1-Program
unavailable. #2-"Chariots of Fire."
842. **ELIZABETH-ELMORA-** 352-3483. Thru
Oct. 7: "Zapped!"; "Take This Job and Shove It."
Beg. Oct. 8: "The World According to Garp."
846. **LINDEN-TWIN-** 925-9787. #1-"E.T. the
Extra-Terrestrial." #2-Thru Oct. 7: "Goin' All the
Way."
848. **ROSELLE PARK-PARK-** 245-0358. "The
Boat."
849. **SUMMIT-STRAND-** 273-3900. Thru Oct. 7:
"On Golden Pond."
851. **UNION-FIVE POINTS-** 964-3466. "On
Golden Pond."
852. **UNION-LOST PICTURE SHOW-**
964-4497. "The Chosen."
853. **UNION-RKO FOX-** 964-8977. "An Officer
and a Gentleman."
854. **UNION-RKO UNION-** 686-4373. #1-
"Tempest." #2-"Amityville II: The Possession."
857. **WESTFIELD-RIALTO-** 232-1288. #1-
Tent: "Fast Times at Ridgemont High." #2-"E.T.
the Extra-Terrestrial." #3-Tent: "Gregory's Girl."
858. **WESTFIELD-TWIN-** 654-4720. #1-Thru
Oct. 7: "Goin' All the Way." #2-Program
unavailable.

Bergen County

860. **BERGENFIELD-PALACE-** 385-1600. Thru
Oct. 7: "Star Trek II: The Wrath of Khan." Beg.
Oct. 8 (tent.): "Firefox."
861. **CLOSTER-CLOSTER-** 768-8800. Thru Oct.
7: "Diner." Beg. Oct. 8: "The World According to
Garp."
862. **EDGEWATER-LOEWS SHOWBOAT-**
941-3660. #1-"Amityville II: The Possession."
#2-"Tempest." #3-"An Officer and a
Gentleman." #4-"Fast Times at Ridgemont
High."
863. **EMERSON-TOWN-** 261-1000. Thru Oct. 7:
"Tempest."
864. **FAIR LAWN-HYWAY-** 796-1717. #1-"On
Golden Pond." #2-"E.T. the Extra-Terrestrial."
866. **FAIRVIEW-TWIN-** 941-2424. #1-"E.T. the
Extra-Terrestrial." #2-"Goin' All the Way."
867. **FORT LEE-LINWOOD-** 944-6900. #1-
Thru Oct. 7: "Chariots of Fire." Beg. Oct. 8: "My
Favorite Year." #2-Thru Oct. 7: "On Golden
Pond." Beg. Oct. 8: "Q."
868. **FORT LEE-SHARON-** 224-0202. Thru Oct.
7: "Rocky III."
873. **OAKLAND-TWIN-** 337-4478. #1-"On
Golden Pond." #2-Thru Oct. 7: "Tempest."
874. **PALISADES PARK-PARK LANE-**
944-1086. #1-Thru Oct. 7: "The Boat." #2-Thru
Oct. 7: "Rocky III."
875. **PARAMUS-BERGEN MALL-** 845-4449.
"Gregory's Girl."
876. **PARAMUS-CINEMA 35-** 845-5070. "E.T.
the Extra-Terrestrial."
878. **PARAMUS-RKO ROUTE 4-** 487-7909. #1
-"An Officer and a Gentleman." #2-"Amityville
II: The Possession." #3-"Tempest." #4-"The
Chosen." #5-"The World According to Garp."
#6-"The Road Warrior." #7-"Chariots of Fire."
879. **PARAMUS-RKO ROUTE 17-** 843-3830.
#1-Thru Oct. 7: "Goin' All the Way." Beg. Oct.
8: "My Favorite Year." #2-"Pink Floyd the
Wall."
881. **RAMSEY-INTERSTATE-** 327-0153.
Program unavailable.
883. **RIDGEFIELD PARK-RIALTO-** 641-2115.
Thru Oct. 7: "The Road Warrior"; "Deathtrap."
Beg. Oct. 8: "The World According to Garp."
884. **RIDGEWOOD-RKO WARNER-** 444-1234.
#1-"An Officer and a Gentleman." #2-
"Tempest."
885. **TEANECK-CEDAR LANE-** 836-3430.
Program unavailable.
886. **TENAFLY-BERGEN-** 567-0004. Thru Oct.
7: "The Best Little Whorehouse in Texas." Beg.
Oct. 8: "The World According to Garp."
888. **WASHINGTON TOWNSHIP-CINEMA-**
666-2221. "E.T. the Extra-Terrestrial."
889. **WESTWOOD-PASCACK-** 664-3200. Thru
Oct. 7: "Amityville II: The Possession." Beg. Oct.
8 (tent.): "My Favorite Year."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AMITYVILLE II: THE POSSESSION—(1hr. 44m., '82) In this prequel, a young boy possessed by evil spirits murders his entire family. With Burt Young, Rutanya Alda and James Olson. Dir. Damiano Damiani. R. 24, 33, 80, 105, 109, 111, 202, 203, 225, 234, 236, 302, 304, 401, 402, 408, 410, 412, 448, 519, 531, 541, 546, 552, 554, 558, 567, 606, 631, 634, 663, 664, 709, 712, 716, 717, 722, 727, 732, 746, 774, 785, 791, 807, 811, 854, 862, 878, 889

★ **BARBAROSA**—(1hr. 30m., '82) Grizzled and bearded, Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey, huge and shapeless in overalls, is the farmboy-on-the-run, Karl; both men are locked in fratricidal combats against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, the two make an unlikely but fascinating pair. Screenwriter William D. Wittliff and the great Australian director Fred Schepisi have spun out a wonderfully funny and beautiful tall tale. The movie has absurdities that nothing can excuse, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland as a one-legged *paterfamilias*, sitting in a cave and growling, "Bring me his *cojones* on a stick!" PG. 14

BEST LITTLE WHOREHOUSE IN TEXAS, THE—(1hr. 54m., '82) Strenuous, affable, undistinguished musical in the Broadway-bucolic mode, Southern division. We know we're in the South because all the characters, created by Larry L. King and Peter Masterson, talk in this strange show-business dialect (i.e., Burt Reynolds, as a small-town sheriff, describes someone as "crazier than a peach-orchard's sow"). Dolly Parton, long-time madame of the Chicken Ranch, appears in sequined, low-cut dresses that reveal immense expanses of creamy white flesh. Smiling back at our leers, she's not a wisecracking Big Mama like Mae West but an obviously forthright, good-hearted woman. She's a bit too straight, perhaps, for Burt Reynolds; realizing that, he tries not to do his smart-ass thing around her, and they're both terribly earnest and a little dull. The musical numbers, routinely staged, display a great deal of flesh, but this movie about a cathouse doesn't have a single erotic moment. With Charles Durning, as the governor, skipping through the columns of the statehouse like a veteran song-and-dance man in the number, "Sideshow." Dir. Colin Higgins. R. 235, 502, 524, 551, 612, 619, 630, 654, 731, 801, 829, 886

★ **BOAT, THE**—(2hrs. 30m., '82) Dubbed in English. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly physical movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 35, 92, 202, 306, 411, 426, 450, 501, 513, 531, 532, 541, 550, 554, 602, 637, 640, 658, 667, 700, 709, 777, 779, 782, 798, 807, 840, 848, 874

BURDEN OF DREAMS—(1hr. 33m., '82) A documentary about filmmaker Werner Herzog and his struggle to complete *Fitzcarraldo* in the Peruvian Amazon. Dir. Les Blank. 6

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only \$20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—\$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties film noir, though in temperament the movie is closer to *The Third Man*, with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. 88

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels*, and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. 16, 90

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely secular ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 58, 234, 537, 552, 558, 567, 707, 723, 754, 807, 852, 878

CIAO! MANHATTAN—(1hr. 26m., '73) Virtually unreleased to date, a semi-documentary portrait of Andy Warhol superstar Edie Sedgwick. Dir. John Palmer and David Weisman. 16, 788

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. A humorous and eccentric, lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The plot is overly complicated, but the spirit life is imaginatively conveyed and the special effects are so lyrical and painterly that Hollywood fantasy looks imperial in comparison. Dir. Masahiro Soda. 16

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 11, 50, 76, 97, 437, 518, 530, 720, 748, 789, 817, 818, 861

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original mov-

ies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhemina Wiggins Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T. for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 103, 109, 201, 206, 212, 221, 306, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 536, 567, 571, 601, 633, 649, 653, 662, 668, 705, 708, 714, 732, 744, 773, 778, 779, 781, 795, 807, 819, 846, 857, 864, 866, 876, 888

EATING RAOUL—(1hr. 27m., '82) Reviewed in this issue. R. 73

★ **FAST TIMES AT RIDGEMONT HIGH**—(1hr. 32m., '82) A sweet, funny exploration of adolescent anxieties and confusions. Director Amy Heckerling—in an auspicious debut—and screenwriter Cameron Crowe (adapting his own book) set their satire of teenage crises in the shopping mall world of the San Fernando Valley. The kids bluff and fake and compete for sexual status among their friends; the bluffs lead to quick collapse and terrible embarrassment. Heckerling brings an overall tenderness to the movie, and her instinctive intimacy with the characters brings you close to the screen. *Fast Times at Ridgemont High* is slightly goody-goody—the kids aren't rebellious and the smug ones are punished—and Heckerling's style isn't especially sensuous or kinetic. But she captures the emotionally specific responses to sex with charm and without moral judgment in a way that eludes most male directors. With Ray Walston and a fresh, young cast, including Jennifer Jason Leigh, Phoebe Cates, Brian Backer, Robert Romanus and Sean Penn. R. 32, 80, 201, 206, 300, 413, 420, 512, 533, 536, 541, 562, 567, 603, 629, 630, 635, 640, 708, 773, 791, 795, 807, 857, 862

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86, 211, 418, 533, 536, 626, 657, 705, 813, 819, 857, 875

HEY GOOD LOOKIN'—(1hr. 17m., '82) An animated film about the fifties. Dir. Ralph Bakshi. R. 22, 30, 58, 83, 92, 206, 225, 305, 401, 411, 420, 439, 512, 567, 606, 632, 702, 706, 714, 747, 790

MOVIES

I, THE JURY—(1hr. 51m., '82) Mickey Spillane's Mike Hammer investigates seemingly unrelated, grisly murders. With Armand Assante, Barbara Carrera, Alan King and Paul Sorvino. Dir. Richard T. Heffron. R. 30, 54, 83, 109, 203, 212, 417, 428, 518, 536, 541, 625, 629, 706, 708, 719, 730, 745, 830

JOSEPHA—(1hr. 54m., '82) In French, Eng. subtitles. A morose French drama about two actors (Miou-Miou and Claude Brasseur) who are married to each other and whose lives are coming apart onstage and at home. Written and directed by Christopher Frank, *Josepha* offers some acridly funny insights into the humiliations of a marginal career in the Paris film and theater world. Acting before a nearly empty house, Miou-Miou denounces the play, baring her breasts to hold the few remaining spectators. But the rambunctious wit soon disappears, giving way to that clipped, enigmatic style that the French always confuse with elegance. R. 56

KINGS OF THE ROAD—(2hrs. 56m., '76) In German, Eng. subtitles. Wim Wenders' engaging yet exasperating epic of two inarticulate young men wandering through the dull landscape of modern Germany. Bruno (Rüdiger Vogler), a self-sufficient and whimsical movie-projector repairman, picks up Robert (Hanns Zischler), a linguist whose marriage has just broken up. Together they drift from nowhere to nowhere, floating in the moody soulfulness of seemingly all recent West German films. The inanity isn't banal, but it isn't hip either. *Kings of the Road* is an epitaph for the kind of classical narrative Wenders cannot or will not make. Virtually unreleased to date. 2

L'ADOLESCENTE—(1hr. 33, '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 50, 60

***LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know whom she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 58, 62

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-night-club style—guttural, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86

LOOKIN' TO GET OUT—(1hr. 45m., '82) A comedy-drama about two gamblers who run afoul of the mob in New York and flee to Las Vegas to win back their debts. With Jon Voight, Ann-Margret and Burt Young. Dir. Hal Ashby. R. 60

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a

sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 16, 93, 559

MIDSUMMER NIGHT'S SEX COMEDY, A—(1hr. 27m., '82) Woody Allen's attempt at classical farce—a comedy of innocence and lust—is lush and pretty but terribly self-conscious. At a lovely Victorian house somewhere around 1905, three couples gather, dressed in full turn-of-the-century splendor, and then split apart, only to pair off in new combinations. Woody Allen has written the dialogue with period formalities, and at least two of the actors—José Ferrer and Julie Hagerty—act in period, but when Woody and Tony Roberts start talking about women they could be comparing notes on their latest infatuations in a taxi to Elaine's. The carelessness is baffling, and we can't tell if Woody Allen knows what he's doing. Is he trying to stay in period and failing? Or is he letting us know that we're meant to take *Sex Comedy* as an evening of amateur theatricals? Either way, the movie feels half-hearted. With Mary Steenburgen and Mia Farrow, who has met Woody's anxieties more than halfway and begun to sound like Diane Keaton. Cinematography by Gordon Willis; music by Mendelssohn. PG. 436, 535

MOONLIGHTING—(1hr. 37m., '82) Reviewed in this issue. PG. 48

***MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 86, 788

MY FAVORITE YEAR—(1hr. 32m., '82) In New York, 1954, a young television writer is assigned to watch over a flamboyant guest star on a comedy show. With Peter O'Toole, Jessica Harper, Joseph Bologna and Mark Linn-Baker. Dir. Richard Benjamin. PG. 24, 74, 85, 104, 114, 201, 206, 210, 225, 401, 413, 418, 423, 450, 501, 523, 533, 541, 561, 566, 604, 616, 621, 625, 637, 651, 663, 702, 715, 721, 727, 735, 774, 791, 827, 867, 879, 889

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 111, 113, 205, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 603, 625, 628, 640, 648, 663, 664, 701, 706, 714, 716, 719, 722, 732, 746, 751, 775, 783, 792, 793, 796, 807, 811, 830, 853, 862, 878, 884

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. 37, 201, 233, 305, 420, 423, 512, 561, 567, 604, 625, 627, 717, 730, 745, 777, 791, 793, 795, 879

***POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell

to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midge clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 38, 114, 442, 503, 570, 658

Q—(1hr. 33m., '82) Quetzalcoatl, a giant, flying Aztec serpent, nests above New York and preys on its inhabitants. With Michael Moriarty, Candy Clark, David Carradine and Richard Roundtree. Dir. Larry Cohen. R. 41, 70, 78, 97, 103, 105, 109, 201, 206, 210, 307, 401, 403, 420, 428, 439, 512, 518, 526, 536, 541, 603, 625, 643, 651, 708, 717, 728, 800, 867

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. 32, 76, 97, 638, 641, 645, 660, 666, 724, 745, 801, 822, 878, 883

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstasy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 32, 114, 235, 442, 502, 524, 535, 542, 551, 570, 621, 636, 643, 654, 730, 731, 868, 874

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian families. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

SOLDIER, THE—(1hr. 30m., '82) A terrorist group threatens the world with nuclear blackmail. With Ken Wahl, Alberta Watson and Klaus Kinski. Dir. James Glickenhaus. R. 38, 99, 513, 516, 547, 666, 809

***TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest*, but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 6, 24, 32, 72, 92, 104, 205, 223, 234, 236, 303, 401, 402, 408, 410, 412, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 625, 635, 649, 663, 664, 668, 712, 732, 745, 747, 774, 782, 784, 803, 806, 810, 830, 854, 862, 863, 873, 878, 884

TEX—(1hr. 43m., '82) Based on young-adult author S.E. Hinton's novel, the drama of an American teenage boy with difficult finances and an unusual family situation. With Matt Dillon, Jim Metzler, Meg Tilly and Ben Johnson. Dir. Tim Hunter. PG. 62

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. 71, 97, 99, 208, 213, 232, 416, 436, 447, 504, 511, 513, 530, 532, 535, 545, 547, 548, 549, 554, 555, 557, 609, 622, 635, 639, 644, 651, 710, 735, 800, 809, 817, 818, 829, 830, 842, 861, 878, 883, 886

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. 88

YES, GIORGIO—(1hr. 51m., '82) Reviewed in this issue. PG. 45, 418, 562, 625, 700, 707, 775, 782, 793, 795, 830

YOL—(1hr. 51m., '82) In Turkish, Eng. subtitles. The drama of five men who are given a week's leave from prison in contemporary Turkey. Co-winner of the Grand Prize at the 1982 Cannes Film Festival. Dir. Yilmaz Guney (while serving a prison sentence). 62

ZAPPED!—(1hr. 36m., '82) A comedy about a high school genius who develops telekinetic powers. With Scott Baio, Willie Aames and Scatman Crothers. Dir. Robert J. Rosenthal. R. 42, 504, 549, 600, 655, 755, 758, 822, 842

Revivals

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. 44

ALLEGRO NON TROPPO—('77) In Italian, Eng. subtitles. A playful satire on *Fantasia* with occasionally charming animation and musical match-ups but marred by dreadful comic interludes with live performers. Dir. Bruno Bozzetto. 95

BADLANDS—(1hr. 24m., '74) The very impressive writing-directing debut of Terence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. 13

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealism cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. 95

BLOW-UP—(1hr. 50m., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave and Sarah Miles. 4

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 96

CHARIOTS OF FIRE—(2hrs. 3m., '81) Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production is the epitome of "Masterpiece Theatre"

filmmaking. It's cautious, "distinguished," and highly patriotic—but it's too simple in its moral and dramatic ideas. With With Alice Krige and Ian Holm. Dir. Hugh Hudson. 9, 13, 32, 70, 83, 97, 208, 210, 211, 213, 232, 308, 403, 417, 424, 426, 523, 528, 541, 566, 616, 625, 628, 632, 708, 710, 715, 721, 745, 774, 790, 806, 827, 841, 867, 878

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. 39

CONTEMPT—(1hr. 43., '64) In French, Eng. subtitles. Moviemaking on the Riviera is the subject for one of the more perverse and intriguing of Jean-Luc Godard's pictures. Michel Piccoli is the screenwriter and Brigitte Bardot his contemptuous wife; Jack Palance the arrogant producer; Fritz Lang a great director trying to make a film from Homer. Slow, very slow, but worth the trouble. 4

GENERAL, THE—(1hr. 16m., '27) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation*. The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, The General, deep into Northern territory. 10

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*... Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. 89

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. 14, 61

HEIRESS, THE—(1hr. 45m., '49) An absorbing, polished drama based on Henry James's *Washington Square*, about life in turn-of-the-century New York. Magnificently acted, with Olivia de Havilland, Montgomery Clift, Ralph Richardson and Miriam Hopkins. Dir. William Wyler. 10

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Edouard Molinaro. 46, 657

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. 16, 57, 93

LAST TYCOON, THE—(2hrs. 3m., '76) Justice is not quite done here to the story F. Scott Fitzgerald left unfinished when he died in 1940. A mood piece, written by Harold Pinter, about Hollywood and the people who inhabit it. With Robert De Niro (excellent), Robert Mitchum, and Ingrid Boulting (disastrous). Dir. Elia Kazan. 96

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. 10

MEETINGS WITH REMARKABLE MEN—(1hr. 48m., '79) An epic based on autobiographical writings of the Russian mystic G.I. Gurdjieff. For years the young Gurdjieff wanders about Afghanistan talking to gurus, wise men, dervishes, and fellow seekers. What they say to him is either ineffably profound or gnostic nonsense, depending on your point of view. Dir. Peter Brook. 90

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. 39

NOTORIOUS—(1hr. 41m., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up in her scenes with Grant, and in one scene joins him for one of the longest kisses in movie history. 89

O LUCKY MAN!—(3hrs., '73) A sparkling, witty, and perceptive film of dazzling variety and multitudinous

delights, a triumph for director Lindsay Anderson, writer David Sherwin, and actor Malcolm McDowell. 96

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his physical control is beginning to go. Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda complains that her father doesn't love her, Doug McKeon, as the son of Fonda's boyfriend (Dabney Coleman), is a sneering little boy, and the lump-in-the-throat mechanics are so obvious one begins to rebel. Dir. Mark Rydell. 20, 41, 70, 82, 92, 109, 201, 204, 206, 210, 212, 307, 403, 413, 418, 428, 447, 512, 526, 530, 541, 545, 567, 603, 625, 629, 635, 653, 702, 709, 714, 728, 735, 756, 784, 800, 803, 806, 828, 849, 851, 864, 867, 873

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. 39

ONE SINGS, THE OTHER DOESN'T—(2hrs., '77) In French, Eng. subtitles. With this mixture of feminist fiction, musical comedy, and social documentary, Agnes Varda tries to do for the spirit of sorority what the films of Renoir and Truffaut have done for the spirit of fraternity. The two heroines are played by Thérèse Liotard and Valerie Mairesse. 4

SHOESHINE—(1hr. 33m., '47) In Italian, Eng. subtitles. One of the finest achievements of the Italian neo-realist cinema. Vittorio De Sica directs this story of two impoverished little boys who are forced to betray each other. The end of the movie is heart-breaking. 95

SOLDIER GIRLS—(1hr. 27m., '81) Entertaining cinema-vérité documentary about women in the new volunteer army. Here is the eternal low comedy of basic training—the theatrical bullying of the drill instructors, the humiliations and bellyaching of the trainees. But since the trainees are women (who will never see combat), the rituals look sillier than usual, and more sadistic. A sad and funny movie, directed and edited by the team of Joan Churchill and Nicholas Broomfield. 7

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. Dir. Alfred Hitchcock. 89

STAR WARS—(2hrs. 1m., '77) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers-type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flosam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher and Alec Guinness. 54

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 39

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. 96

TOKYO STORY—(2hrs. 14m., '72) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. It is so intimate a film experience that it will remain with you as a personal memory. 96

VIRGIN AND THE GYPSY, THE—(1hr. 32m., '70) From a posthumous D.H. Lawrence novella the makers have created a remarkable and engrossing film, beautifully capturing its twenties period and people. With Joanna Shimkus and Franco Nero. Dir. Christopher Miles. 10

WHITE SHEIK, THE—(1hr. 26m., '56) In Italian, Eng. subtitles. An early Fellini comedy about a young bride who disappears during her honeymoon to search for her idol. Very funny. With Brunella Bovo, Leopoldo Trieste and Alberto Sordi. 47

WOMAN OF PARIS, A—(1hr. 25m., '23) Chaplin's silent romantic melodrama starring Edna Purviance and Adolphe Menjou was kept out of release by Chaplin for about half a century. The Victorian plot mechanics are redeemed by Chaplin's extraordinarily subtle treatment of an illicit affair, and a shimmering, ambiguous performance by Menjou. 39

THEATER

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Broadway

Previews and Openings

Monday, October 4

CATS—The London musical has arrived, with a cast of 23 "cats". Based on T.S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Previews now prior to a 10/7 opening. Mon.-Sat. at 8, Sat. at 2, \$25-40; Wed. at 2, \$25-\$35. **Winter Garden**, 1634 B'dway (239-6222). 2 hrs. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Previews now prior to a 10/13 opening. Mon.-Thurs. at 8, Sat. at 2, \$25-\$32.50; Fri. & Sat. at 8, \$27.50-\$35; Wed. at 2, \$22.50-\$30. **Booth Theater**, 222 W. 45th (246-5969). 2 hrs., 30 min. All major credit cards.

ROCK 'N' ROLL! THE FIRST 5,000 YEARS—A multi-media musical event conceived and designed by Bob Gill and Robert Rabinowitz (who did *Beatlemania*), featuring 25 performers who will sing, dance, and play r. & r. music from the 50s to the 80s. Previews now prior to the 10/18 premiere. Tues.-Thurs. at 8, Sat. & Sun. at 2, Sun. at 6:30, \$20-\$30. Fri. & Sat. at 8, \$25-\$35. **St. James Theater**, 246 W. 44th (398-0280). 2 hrs. All major credit cards.

THE WAKE OF JAMEY FOSTER—Beth (*Crimes of the Heart*) Henley's play concerning comic and dramatic events following the untimely demise of the title character; directed by Ulu Grosbard. With Susan Kingsley, Brad Sullivan, Stephen Toblowsky, Anthony Heald, Belita Moreno, Patricia Richardson, and Holly Hunter. Preview prices: Mon.-Fri. at 8, \$13.50-\$19; Sat. at 8, \$14.50-\$17.20; Wed. & Sat. at 2, \$12-\$17.50. Previews begin 10/4 prior to a 10/14 opening. After opening: Mon.-Fri. at 8, \$19-\$27; Sat. at 8, \$20.50-\$28.50; Wed. & Sat. at 2, \$17-\$25. **Eugene O'Neill Theater**, 230 W. 49th (246-0220). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thurs. at 8, \$19-\$27.50; Fri. & Sat. at 8, \$22.50-\$30; Wed. at 2, \$19-\$25; Sat. at 2, \$21.50-\$27.50. **Diahann Carroll** takes Elizabeth Ashley's place thru 10/9. **Music Box**, 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$22.50-\$35; Wed. at 2, \$20-\$30. **Broadhurst**, 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, \$20-\$30; Fri. at 8, Sat. at 6:45, \$21-\$30; Wed. at 2, \$16-\$30. From 10/6, June Havoc replaces Marcia Lewis. **Uris**, 51st St. W. of B'dway (586-6510). All major credit cards. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, Wed. & Sat. at 2, \$25-\$35; Fri. & Sat. at 8, \$30-\$40. From 9/21, Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, \$25-\$35; Fri. & Sat. at 8, \$30-\$40. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ●●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently frankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Wed. at 2, \$16-\$25. **John Golden**, 252 W. 45th (246-6740). 2 hrs., 45 min. Credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, \$25-\$40; Fri. & Sat. at 8, \$32.50-\$40; Wed. at 2, \$25-\$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards. ●●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, \$20-\$37.50; Fri. & Sat. at 8, \$20-\$40; Wed. at 2, \$14.50-\$30; Sat. at 2, Sun. at 3, \$20-\$35. **Broadway**, Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Carol Swarbrick in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$20-\$40; Fri. & Sat. at 8, \$23-\$40; Wed. at 2, \$20-\$35. **Majestic**, 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale**, 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokaie, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, \$19-\$30; Wed. at 2, \$16-\$25. **Lyceum**, 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, \$32.50-\$37.50; Fri. & Sat. at 8, \$35-\$40; Wed. & Sat. at 2, \$25-\$35. **46th St. Theater**, (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, \$20-\$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7, \$23-\$36. **Edison**, 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ●●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. **Minskoff**, 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards. ●●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, \$27; Sat. at 8, \$30; thru 1/2/83. **Circle in the Square**, 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronée Blakely, London Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, \$22.50-\$24; Sat. at 2, \$22-\$24; Wed. at 2, \$18.50-\$21.50. **Princess**, 200 W. 48th (586-3903).

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars, with Peter Michael Goetz, Scott Hylands, and Betty Miller; directed by Waris Hussein. A Circle in the Square production. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; \$20-\$27; Sat. at 8, \$21-\$30; thru 11/7. **Plymouth**, 236 W. 45th (730-1760). 2 hrs., 10 min. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$23-\$32.50; Fri. & Sat. at 8, \$24-\$35; Wed. at 2, \$19-\$27.50. **Lunt/Fontanne**, 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●●

TORCH SONG TRILOGY—*International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; \$15-\$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater**, 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, \$25-\$35; Sat. at 8, \$30-\$40; Wed. at 2, \$20-\$30. **Palace**, 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●●

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30. \$18-\$32; thru 10/31. **Alvin Theater**, 250 W. 52nd St. (757-8646). 1 hr., 50 mins.

Off Broadway

ALADIN—Sixteen actors from ten countries, and a puppet star in Elizabeth Swados's magical musical; directed by Francoise Grud; subtitled *The Three Travels of Aladin with the Magic Lamp*. Tues.-Sun. at 7:30; Sun. at 3; \$10; 10/11-30. **La Mama**, 74A E. 4th St. (475-7710).

ANTHEM FOR DOOMED YOUTH—Written and performed by Michael Adler and based on the life and works of the British "trench poet" Wilfred Owen; directed by Patricia Turney. Tues.-Sat. at 8, Sun. at 3 & 7; \$12-\$14. **Actors Playhouse**, 100 Seventh Ave. So. (691-6226).

BASEBALL WIVES—Grubb Graebner's play, with Lynn Goodwin, Marcella Lowery, and Carol Teitel, about three generations of women with baseball superstar husbands; directed by Gloria Maddox. **Harold Clurman Theater**, 412 W. 42nd (594-2370).

BILLY LIAR—Revival of the comedy by Keith Waterhouse and Willis Hall, starring Neal Jones. It's about a youth who is unable to distinguish between truth and fantasy. Mon.-Sun. at 8 \$6; thru 10/10. **West Side Main Stage**, 424 W. 49th (575-0076).

BUGLES AT DAWN—Musical play suggested by Stephen Crane's *The Red Badge of Courage*; play and lyrics by David Vando; music by Mark Barkan; directed by Robert Pesola. Thurs.-Sat. at 8, Sun. at 3; \$5; 10/7-24. **Chernuchin Theater**, 314 W. 54th (581-3044).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts**, 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurd slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine force director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$16.50-\$20.50. **Lucille Lortel Theatre**, 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars W. E. Macy, Debra Mooney, Ann McDonough, Pippa Pearthree, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater**, 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$12-\$15. **Sullivan St. Playhouse**, 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; \$16. **Fairbanks Theater**, 432 W. 42nd St. (239-4321).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$16-\$18; from 10/5. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

THE GUYS IN THE TRUCK—Howard Reifsnnyder's comedy which takes place behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; \$10. **Sargent Theater**, 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Douglas Seale. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$14.50-\$16.50. **Roundabout Stage Two**, 307 W. 26th (242-7800).

HOOTERS—Ted Tally's comedy about 'scoring' with women during a hectic Cape Cod weekend co-stars Polly Draper, Griffin Dunne, Susan Greenhill, and Paul McCrane; directed by David Heefner. Wed.-Sat. at 8, Sat. & Sun. at 3, Sun. also at 7; from 10/13. **Hudson Guild**, 441 W. 26th (760-9836).

I AM WHO I AM—Leslie Lyles stars in Royce Ryton's play about one of history's most provocative unsolved cases—the story of Anastasia; directed by Jaemes Esterly. With Lucille Patton, Nick Stannard, and Jeff Abbott. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10; \$14. **Perry St. Theater**, 31 Perry St. (255-9186).

KNUCKLEBONES—Douglas Anderson's comedy about order and chaos, reason and illusion—math and magic; directed by Jay Perry; thru 10/10. **Nat Home Theater**, 440 W. 42nd (279-4200).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of

nine and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$20. **Intermedia Theater**, 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, \$18-\$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. \$20-\$25. **Orpheum**, 126 Second Ave. (477-2477).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$14.95-\$18.95. **Village Gate**, 160 Bleecker St., at Thompson (475-5120).

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. From 10/8. Call theater for specifics. **Public Theater**, 425 Lafayette St. (598-7150).

THE PRICE OF GENIUS—Betty Neustat's play which chronicles the life and times of Sister Juana Ines de la Cruz, a 17th-century Mexican poet, playwright, and scholar; starring Patricia Norcia; directed by Sande Shurin. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$12.50-\$22. **Lambs Theater**, 130 W. 44th (937-1780).

R.S.V.P.—A musical revue of contemporary life in New York by and with Rick Crom, with Glen Kelly, John Wyatt, Jeri Winberg, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$12-14. **Theatre East**, 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$16. Opening playlet is Durang's *The Actor's Nightmare*. **Westside Arts**, 407 W. 43rd (541-8394).

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; \$16-\$20; from 10/15. **47th St. Theater**, 304 W. 47th (889-6165).

THE STAGE THAT WALKS—Bruce D. Schwartz is the only performer—actor/dancer/singer/musician—with the aid of puppetry. Tues.-Sat. at 8; Sun. at 3; \$8.50. **American Place Theater**, 111 W. 46th (247-0393).

SUICIDE IN B FLAT—Sam Shepard's play concerning two detectives trying to solve a bizarre murder; directed by Robert Liebowitz. Sun.-Wed. at 7:30; \$6; thru 10/20. **18th St. Playhouse**, 145 W. 18th (252-2709).

Theater Companies

CIRCLE REPERTORY—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall*, directed by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. Previews until 10/15, \$13. Then, thru 11/28, \$15-\$17.50. **Circle Rep**, 99 7th Ave. So. (924-7100).

CLASSIC THEATRE—David Erdiackoff stars in Shakespeare's *Hamlet*, directed by Shane Kilpatrick. 10/7-10, at 8; \$4. **Classic**, 114 W. 14th St. (242-3900).

EQUITY LIBRARY THEATER—Revival of the British farce, *Not Now, Darling*, about fun at the furriers, by Ray Cooney and John Chapman; directed by William Koch. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 10/10. **ELT**, 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona*, in repertory for an open run. **Theatre**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Revival of Arthur Miller's *After the Fall*, co-starring Martin Shakar and Robin Bartlett; directed by William Shroder. Mon.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; \$8; from 10/11. **Jewish Rep**, 344 E. 14th St. (674-7200).

MANHATTAN THEATRE CLUB—Jane Martin's *Talking With*, directed by Jon Iory, consists of 11 short pieces, all thematically linked, and each performed by a different actress. Tues.-Sun. at 8, Sat. & Sun. at 2:30; \$20; thru 10/31. **MTC**, 321 E. 73rd (472-0600).

NEW YORK THEATER ENSEMBLE—Donna Swaleski's *A Field Study*, about a social butterfly and her younger sister; with Breen Gorman and Jane Wallace; directed by Leslie Blake. Mon. & Tues. at 8; \$2; 10/4-26. *Delicate Choices*, by Susan Charlotte,

about a couple living together facing the dilemma of pregnancy. Thurs.-Sat. at 8, Sun. at 2; \$4; from 10/6. **Stage II**, 62 E. 4th St. (477-4120).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play*, a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; \$10-\$15. **Theater Four**, 424 W. 55th (246-8545).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Teoria y Juego del Duende*; Emilio Carballedo's *Te Juro Juana, Que Tengo Ganas*; Jose Ignacio Cabrujas's *El Dia Que Me Quieras*, in Spanish in repertory thru October; \$7-\$8. Call for times and dates. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder*, *Murder One*, and *Revenge Is Sweet*. Mon.-Sat. at 8, Sun. at 3; \$6; thru October. **Theater**, 301 W. 55th (997-9582).

TRINITY THEATRE—A. R. Gurney's *Scenes From American Life*; Thurs.-Sat. at 8, Sat. at 3; \$4; 10/7-31. Eugene O'Neill's *Ah, Wilderness*; Thurs.-Sat. at 8, Sat. at 3; \$4; 10/21-11/13. **Trinity Lutheran Church**, 164 W. 100th St. (222-6641).

THE TROUPE—Downstairs: Andy Milligan's *Royalty*. Upstairs: Clyde Fitch's *The Truth*. Thurs.-Sat. at 8, Sun. at 3; \$4; thru 10/24. **Troupe**, 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERICAN PRINCESS—Musical by Leonard Orr, Jed Feuer, and David Hurwitz. Thurs.-Sun. at 8, Sun. at 3; \$4; thru 10/17. **Mary Testa's the princess. INTAR**, 420 W. 42nd (279-4200).

ANARCHY IN HIGH HEELS—A satirical musical revue presented by Les Nickettes. Wed.-Sat. at 8; \$5, \$6; 10/7-23. **Westbeth Theater Center**, 151 Bank St. (691-2272).

BITS and OTHER PIECES—Two new comedies by David Fields starring Cley Fowkes and Peter Moore in the story of two roommates who are not lovers; directed by Christopher Barnes. Tues.-Thurs. & Sat. at 8, Fri. at 7:30 & 9:30, Sat. at 3; \$4; 10/12-16. **Westside Mainstage**, 424 W. 49th (246-2716).

BLUES FOR MR. CHARLIE—Jeffrey Joseph and Herb Downer in James Baldwin's drama about a jazz musician who returns home to the South after a disillusioning experience in the North; directed by Samuel Barton. Thurs.-Sun. at 8; \$5; thru 10/24. **Amistad World Theater**, 754 Ninth Ave. (586-1260).

BRECHT ON BRECHT—A compilation of lyrics, poetry, and short scenes from Bertolt Brecht's plays, adapted, translated, and compiled by George Tabori. Sun.-Wed. at 8:30; \$7. **78th St. Theater**, 236 W. 78th (595-0850).

BUSYBODY—Jack Popplewell's murder-mystery comedy, directed by Michael Bavar, starring Brenda Forbes and Peter Pagan. Thurs.-Sun. at 8; \$6; thru 10/10. **Riverwest Theater**, 155 Bank St. (243-0259).

CANDIDA—Revival of George Bernard Shaw's comedy, directed by Anthony Onato. Fri. & Sat. at 8, Sun. at 3; \$6; thru 10/10. **Church of St. Paul & St. Andrew**, 263 W. 86th (362-3328).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; \$7.50. Fri. & Sat. at 8:30 & 11; \$10. **Theater**, 351 E. 74th (772-8707).

CORKSCREWS—Musical revue by Tony Lang and Arthur Siegel; directed by Miriam Fond. Wed.-Sun. at 8; \$6; 10/6-24. **TOMI**, 16th floor, Park Royal Hotel, 23 W. 73rd (787-3980).

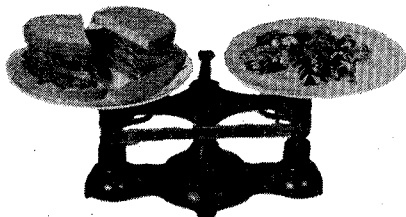
EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spend to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Thurs. & Fri. at 8:30; Sat. at 10:30; \$6; thru 11/30. **78th St. Lab**, 236 W. 78th (595-0850).

THE EMPEROR JONES—Eugene O'Neill's drama in a new, environmental staging, telling of the rise and fall of an American black man in a primitive Caribbean setting; directed by Marc Weinblatt. Mon.-Sat. at 8, Sat. at 3; \$5; thru 10/16. **28th St. Theater**, (929-8003 or 549-5712).

FARCE BY FEYDEAU—Three farces by the French playwright, translated by Norman Shapiro. Fri. & Sat. at 8:30, Sun. at 7:30; \$4; thru 10/24. **Courtyard Playhouse**, 39 Grove St. (620-7110).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; \$6-\$7.50. **Theater**, 2 Bond St. (473-1472).

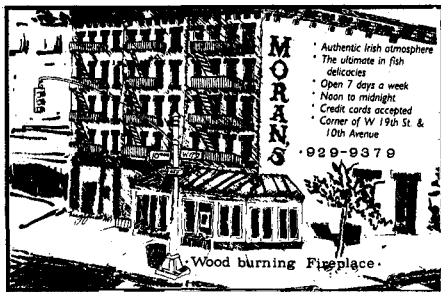
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THEATER

FOUR TO MAKE TWO—Judy Kaye stars in Paul Ruben's comedy as a free-lance writer who is the wife of a hardware chain-store owner; directed by Ron Holgate. Thru 10/24; \$4. Actors Repertory Theater, 303 E. 44th (687-6430).

THE GIFT—A theatrical happening about Edwin and John Wilkes Booth, and what might have been, written by Neal Thompson; directed by Ari Kramer. Fri., Sat., & Mon. at 8, Sun. at 3; \$5; 10/8-11/1. Process Studio, 287 Church St. (226-1124).

THE GOSPEL ACCORDING TO AL—A celebration of Al Carmines's 20th year in the theater, presented by TRG Repertory Company, with Cathleen Axelrod, Georgia Creighton, Paul Farin, Kate Ingram, and Tad Ingram; directed by William Hopkins. Wed.-Sun. at 8, Sat. at 3; \$6; from 10/13. The Wonderhorse, 83 E. 4th (533-5888).

IF THIS ISN'T LOVE—Two men meet in their teens and become lovers and remain so into their dotage; written by Sidney Morris; directed by Leslie Irons; starring Adam Caparelli and Paul Malec. Wed.-Fri. at 8:30; Sat. at 7 & 10; Sun. at 4 & 8:30; \$5. Shandol Theater, 137 W. 22nd (869-3981).

THE INTERROGATION OF AMBROSE FOGARTY—Martin Lynch's play about being detained and questioned by the security forces in Northern Ireland, based on his own experiences; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; \$5; thru 10/24. Irish Arts Center, 11th Ave. & 51st (757-3318).

KATHARINE'S COMFORT—Richard Taylor's play about two women, best friends, testing each other's loyalty concerning a man they both love; directed by Gordon Kopperstein. 10/4-6 at 4 p.m. Free. Bruno Walter Auditorium, Lincoln Center Library, 111 Amsterdam Ave. (870-1630).

THE LADY'S NOT FOR BURNING—Revival of Christopher Fry's drama about witches, set in 15th century England; directed by Rhonda Robinson. Tues. & Wed. at 5:30. Thurs.-Sat. at 7:30; \$3.50; 10/12-16. Minor Latham Playhouse, 606 W. 120th (280-2079).

OLDER, WISER, AND STILL DRINKING—Paul Walker's play about a ten-year friendship between three people severely tested by sexual conflict; directed by Roy Barry. Thurs.-Sat. at 7:30, Sun. at 4; thru 10/10. 18th St. Playhouse, 145 W. 18th St. (966-2349).

PAPER DOLL—Miranda McDermott's play about a woman playwright living in New York in the 60s; directed by Franklin Engel. 10/8-31; Call theater for specifics. New Media, 203 E. 88th (860-8679).

PUDDING LANE—A British musical by Robert Bowman and Tony Pole describes the great 1966 fire of London; directed by Christopher Biggins. 10/6-9 at 8; 10/9, 9, at 2:30; \$8-\$9. St. Bart's Playhouse, Park & 50th (751-1616).

ROCKAWAY—Orson Bean stars in a comedy by John Patrick Shanley which takes place during the late 50s; directed by June Stein. Thurs.-Sat. at 8, Sun. at 3, Mon. at 7:30; \$8; 10/8-31. Vineyard Theater, 309 E. 26th (683-6969).

ROMEO AND JULIET—The Shakespeare tragedy, directed by Jezewski. 10/8, 9, 12, 16 at 8; 10/13 & 15 at 2; \$3. It's FREE on 10/12. Pope Auditorium, Fordham University at Lincoln Center, 113 W. 60th (841-5267).

SALOME—Yolanda Lloyd stars in Oscar Wilde's tragedy, performed in a new translation from the French by Richard Howard. Thurs.-Sun. at 8; \$4; 10/7-24. Judson Memorial Church, 55 Washington Sq. So. (777-0033).

SOMETHING RED—Tom Walmsley's four-character play set in British Columbia; directed by Franc Cento. Thurs.-Sun. at 8; \$5; 10/7-24. Theater 22, 54 W. 22nd (870-0627).

SWEET PRINCE—Keir Dullea stars in an A. E. Hotchner play directed by Susie Fuller. Tues.-Sat. at 8; (10/9 at 2); \$6; thru 10/9. Theatre Off Park, 28 E. 35th (679-6283).

24 INCHES—Musical by Robert Patrick and David Tice, dealing with a corrupt Equity representative who tries to get control of an off-off Broadway musical. Thurs.-Sun. at 8; \$4; 10/7-24. Theater for the New City, 162 Second Ave. (254-1109).

TWILIGHT CANTATA—Bradley Rand Smith's play, directed by David Saint. 10/8-11, 14-17, 21-24 at 8 \$5. Park Ave. Christian Church, 1010 Park Ave. (288-3246).

THE WOMAN, THE ACTRESS: LA DUSE—Geraldine Abbate as the great Italian actress, Duse, written and directed by Lynn Middleton. Mon.-Wed. at 8; \$6; thru 10/20. Storefront Blitz, 506 W. 42nd (244-3575).

NEW YORK TICKET SERVICE

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Galleries

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SOLOS

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MARJORIE APTER-MCKEVITT/FRANCES SIEGEL—Landscape drawings/Paintings. Thru 10/9. Sutton, 29 W. 57th (888-0638).

POWER BOOTHE—New large color paintings, thru 10/28. Sachs, 29 W. 57th (421-8686).

BARD BREIVIK—Fiber sculpture, thru 10/20. Oscarsson Hood, 41 W. 57th (750-8640).

PAUL CARANICAS—Meticulously painted "modern ruins," thru 10/20. Fischbach, 29 W. 57th (759-2345).

RUTH COBB—Selected watercolors, 10/5-30. Midtown, 11 E. 57th (758-1900).

JOSE LUIS CUEVAS—Alienated figures in gouache and ink drawings, 10/7-11/6. del Re, 41 E. 57th (688-1843).

CAROL KREEGER DAVIDSON—Interrelated sculpture and drawings, 10/9-11/4. Dintenfass, 50 W. 57th (581-2268).

ELAINE DE KOONING—"Bacchus Series," paintings and drawings, 10/7-11/6. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

HELEN FRANKENTHALER—Prints from 1961 to now, thru 10/16. Getler/Pall, 50 W. 57th (581-2724).

KEITH HARING/BILL KOMOSKI—Six lithos of a dancing dog, a child/Large charcoal drawings of ambiguous holes, roads. Thru 10/9. Gladstone, 41 W. 57th (758-6765).

MICHAEL HEINDORFF—Drawings and watercolors of Germany and the Rhine Valley, thru 10/30. Jacobson/Hochman, 24 W. 57th (581-8346).

RICHARD KALINA/STEPHANIE KIRSCHEN-COLE—Paintings/Recent collages. 10/9-11/3. deNagy, 29 W. 57th (421-3780).

KAETHE KOLLWITZ (1867-1945)—Powerful drawings and graphics by this expressionist, some with socio-economic themes, thru 11/6. Galerie St. Etienne, 24 W. 57th (245-6734).

MICHAEL LOEW—Brightly painted rectangular bars floating on luminous fields, thru 10/16. Pearl, 38 E. 57th (838-6310).

ED MCGOWIN—Five stories in multi-media "incapaces," thru 10/10. Iolas-Jackson, 52 E. 57th (755-6778).

DONN MOULTON—Wall reliefs of beach pebbles, thru 10/23. Kornblee, 20 W. 57th (586-1178).

JOEL PERLMAN—Polished and painted steel sculpture, 10/9-30. Emmerich, 41 E. 57th (752-0124).

LINCOLN PERRY—Multi-figure compositions including beach scenes, 10/5-29. Tatistcheff, 38 E. 57th (888-1599).

PABLO PICASSO—Sculpture from 1914 through the 50's, thru 10/24. Pace, 32 E. 57th (421-3292).

RENÉE RITTER—Recent assertive abstractions, thru 10/16. Viridian, 52 W. 57th (245-2882).

MILLARD SHEETS—Central Park, Pennsylvania farms, California coast, 10/4-15. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

LEON POLK SMITH—Paintings from 1945 to 1950/Recent paintings. Thru 10/30. Washburn, 42 E. 57th (753-0546)/113 Greene.

D. JACK SOLOMON—Persian cats on both canvas and combined pedestals, thru 10/9. Adler, 37 W. 57th (980-9696).

PETER SOLOW—Paintings and drawings, 10/7-11/20. Touchstone, 29 W. 57th (826-6111).

ELENA URBATIS—Solar flight in aluminum sheets, fluorescent lights, plexiglass, thru 10/16. Phoenix, 30 W. 57th (245-5095).

AMY WEST—Monoprints of rock-like shapes over a grid, thru 10/9. Gallery 84, 30 W. 57th (581-6000).

SYM-YOUNG YOOK—Delicate sculptural paintings, thru 10/9. Hankook, 57 W. 57th (869-8484).

Madison Avenue and Vicinity

KATHLEEN ARMSTRONG—Figurative sculpture and drawings, 10/6-30. M.O.A., 18 W. 55th (582-5830).

MARY ASCHER—Twelve women of the Early Church in serigraphs, 10/4-23. Harkness House, 4 E. 75th (794-0200).

DARREL AUSTIN—Forty years of cryptic figures, iconic beasts, thru 10/16. Perls, 1016 Madison (472-3200).

MILTON AVERY/GABOR PETERDI—Works on paper/Paintings from 1960 to the present. Thru 10/14. Borgenicht, 724 Fifth (247-2111).

WALTER DARBY BANNARD—Recent abstractions, thru 10/14. Knoedler, 19 E. 70th (794-0550).

RUDOLF BARANIK—Edge manifestos, thru 10/28. Lerner-Heller, 956 Madison (861-9110).

TONY BERLANT—Large frame-like constructions for found paintings and "doors," thru 10/16. Fourcade, 36 E. 75th (535-3980).

ANNE BLODGETT—Amorphous landscapes, 10/5-16. Bodley, 1063 Madison (249-2155).

TOBY BUONAGURIO—Ceramics and works on paper, 10/6-24. Arman, 817 Madison (570-2700).

CLARENCE CARTER—Recent paintings, thru 10/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

NICHOLAS DE GRANDMAISON—Portraits of Canadian Indians in pastel and oils, 10/7-30. ACA, 25 E. 73rd (861-5533).

MELVIN EDWARDS—Welded steel sculpture, 10/5-26. Sculpture Center, 167 E. 69th (879-0430).

EDITH GOETZ—Ephemeral figures in watercolors and paint, 10/5-23. Marbella, 28 E. 72nd (288-7809).

CHESTER GOULD/LUCY MITCHELL—Dick Tracy in original ink drawings/30 small collages and drawings on paper. Thru 10/9. Graham, 1014 Madison (535-5767).

RAYMOND HAN—Recent still lifes, thru 10/27. Schoelkopf, 825 Madison (879-4638).

HANS HINTERREITER—Studied abstraction in tempera and acrylic, 10/5-11/6. Ericson, 23 E. 74th (737-6155).

HECTOR HOREAU (1801-1872)—Pen and ink and watercolor drawings by this 19th century French architect, 10/5-11/27. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

NED JACOB—Paintings, drawings, and sculpture of Kenya and its people, thru 10/22. Kerr, 49 E. 82nd (628-1340).

EARL LINDERMAN—Adventures of "Doktor Thrill" in drawings, paintings, thru 10/16. Aberbach, 988 Madison (988-1100).

CARL-HENNING PEDERSEN—Expressionist watercolors of the demonic aspects of life, thru 10/23. Lefebvre, 47 E. 77th (744-3384).

GABOR PETERDI—Semi-abstract landscapes from 1960 to the present, thru 10/14. Borgenicht, 724 Fifth (535-8040).

KRIS PHILIPPS—Wood and paper constructions, thru 10/9. Staempfli, 47 E. 77th (535-1919).

PAUL PLETKA—Symbolic images of the American Indian, thru 10/23. ACA, 21 E. 67th (628-2440).

RALPH ROSENBERG—Early abstractions from 1938 to 1947, thru 10/30. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

MARK SABIN—Primal, surreal figures of figures, thru 10/23. P.M. & Stein, 903 Madison (734-3373).

GEORGE SUGARMAN—Selected abstract drawings and small scale sculpture, 10/5-23. Miller, 724 Fifth (246-1625).

JOAN THORNE—Highly colored, heavily impastoed abstractions, thru 10/27. Willard, 29 E. 72nd (744-2925).

BILL TAYLOR (1854-1947)—Drawings of animals, people, events by this former slave, thru 10/9. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

MAX WEBER—Paintings concurrent with the retrospective at The Jewish Museum, 10/7-11/4. Forum, 1018 Madison (772-7666).

SoHo

KERMIT ADLER—Flowers and food in watercolors, thru 10/9. Ingber, 460 W. Broadway (674-0101).

ED ASKEW—Works on paper and new paintings, 10/8-30. Josef, 113 Prince (475-3837).

GILBERT AVILES/CRAIG JERMAN—"Subway Graffiti" by both. Thru 10/9. Bryers, 110 Greene (925-8058).

ADOLF BENCA—Allegorical abstractions, 10/5-29. Carlson, 33 Bleecker (674-2070). Mon.-Fri. 9:30-5.

JON BOROFKY—New prints/Gallery members. Thru 10/6. Cooper, 155 Wooster (674-0766).

MIRIAM BROFSKY—Landscape and figure drawings using human hair, 10/9-28. Eno, 101 Wooster (226-5342).

ROGER BROWN—Large iconic oils including the biblical expulsion, thru 10/9. Kind, 139 Spring (925-1200).

MELVIN CHARNEY—Drawings, montages, and recent constructions, thru 10/23. 49th Parallel, 420 W. Broadway (925-8349).

JOAN AND JOHN DIGBY—Bird collages, thru 10/16. Key, 130 Greene (966-3597).

LIN EMERY—Bronze and aluminum kinetic sculpture, 10/9-30. Hutchinson, 138 Greene (966-3066).

ALAN FALK—The commonplace and the impossible in oils, thru 10/10. Jack, 138 Prince (966-4235).

MARJORIE HOFFMAN FERNANDEZ—Abstract landscapes, 10/9-28. Ward-Nasse, 178 Prince (925-6951). Tues.-Sun. 11-5:30.

CARLYN FISHER-ABRAM/HARRIET HURWITZ—Beach details/Family candids. Thru 10/23. Starkman, 465 W. Broadway (228-3047).

HARRIET GANS/MARTHA BJOZA REINKEN—Mexico and pears in color photos/Large calligraphic collages. Thru 10/17. Pindar, 127 Greene (533-4881).

BASIA IRLAND—Scrolled bookworks, 10/4-29. Center for Book Arts, 15 Bleecker (460-9768).

KOMAR & MELAMID—Biting satires of Soviet repression using Stalin and Lenin in anachronistic settings, thru 10/30. Feldman, 31 Mercer (226-3232).

ELLEN K. LEVY/CAROL J. STEEN—Evolutionary systems in paintings and drawings/Tar drawings of ancient weapons. Thru 10/16. 55 Mercer (226-8513).

RICHARD LONG—An on-site installation, thru 10/16. Sperone Westwater Fischer, 142 Greene (431-3685).

KATINKA MANN—"Lunar Sites," photo-sculpture, 10/5-24. Central Hall, 386 W. Broadway (226-9215). Tues.-Sun. 12-6.

EDWIN AND MARY SCHEIER—Three decades of pottery, weaving, and sculpture, 10/8-31. Fifty/50, 72 Thompson (598-4259).

DAVID TRUE—The deer and the satyr in symbolic narratives, 10/9-11/6. Thorp, 419 W. Broadway (431-6880).

LISA ZWERLING—Small watercolors plus two large narratives including an assassination, thru 10/20. First Street, 386 W. Broadway (226-9011).

Other

LINA BELLE KELEMAN/KAREN LUKAS—Drawings by both. Thru 10/9. Condesco/Lawler, 119 W. 25th (741-2377).

DIANNE MARTIN/JOHN SILVER—Detailed pastel drawings of clothing/Complex metaphysical oils. Thru 10/17. Noho, 542 LaGuardia Pl. (473-9619).

SAMUEL F.B. MORSE—A retrospective of this 19th century inventor, teacher, artist including "La Salon Carrée," thru 10/23. Grey, NYU, 33 Washington Pl. (598-7603).

RICHARD NONAS—Multi-media using words, photos, books, sculpture, thru 10/16. Franklin Furnace, 112 Franklin (925-4671).

MARION RANYAK/JANET SHAFNER—Painterly realism by both. Thru 10/17. Kaber, 900 First (308-2040).

DAN RIZZIE—Constructed abstractions, thru 11/6. Delahunty, 291 Church (226-2519).

SHINOHARA—Paintings, sculpture inspired by Japanese and American cartoons, ghost stories, thru 10/10. Japan House, 333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30.

GROUP SHOWS

57th Street

- BLUMHELMAN**—20 W. 57th (245-2888). New abstractions by Ryman, Tuttle, Twombly, thru 10/9.
- ESMAN**—29 W. 57th (421-9490). From the Russian constructivists Rodchenko, Malevich, Popova to Kline, Frankenthaler to Bellamy, Feinberg, thru 10/9.
- GRAND CENTRAL**—24 W. 57th (867-3344). "Tonalism," the American landscape from 1880 to 1915, thru 10/15.
- HEIDENBERG**—50 W. 57th (586-3808). Botero, Moore, Natkin, Nevelson, thru 10/16.
- JANIS**—110 W. 57th (586-0110). Figurative expressionism by Pollock, Gorky, Guston, Johns, Morley, Rivers, Schnabel, Salle, 10/9-30.
- KAHAN**—48 E. 57th (355-5110). Gestures in African Art, thru 10/30.
- LUMBARD**—38 E. 57th (421-3494). "Summer" in wall sculpture, paintings, thru 10/30.
- MODERN MASTER TAPESTRIES**—11 E. 57th (838-0412). Tapestries designed by deKooning, Lichtenstein, Lindner, Noland, Youngerman, thru 10/19.
- PAGE EDITIONS**—32 E. 57th (421-3237). Prints by Close, Dine, Nevelson, thru 10/18.
- PROTETCH**—37 W. 57th (838-7436). Buildings and drawings by Brown, Rauch, and Venturi, thru 10/14.
- SUMERS**—50 W. 57th (541-8334). Line by Klee, Matisse, Nadelman, Pascini, 10/5-11/6.
- ZABRISKIE**—29 W. 57th (832-9034). Three sculptors: Frank, Stankiewicz, Zorach and three photographers: Callahan, Friedlander, Strand, thru 10/30.

Madison Avenue and Vicinity

- AAA**—663 Fifth (755-4211). Prints by the 14th Street School, Bishop, Marsh, Miller, 10/4-30.
- ACA AMERICAN INDIAN ARTS**—25 E. 73rd (861-5533). Southwest Indian baskets, thru 10/9.
- ACQUAVELLA**—18 E. 79th (734-6300). Three English artists, including delicate fish by Dowson, thru 10/16.
- AMERICAN-SCANDINAVIAN FOUNDATION**—127 E. 73rd (879-9779). Wed.-Sat. 12-5. New dimensions in Scandinavian architecture, thru 10/16.
- CDS**—13 E. 75th (772-9555). Mon.-Sat. 10-6. An invitational including Edlich, Klement, Hudson, thru 10/8.
- CENTER FOR INTER-AMERICAN RELATIONS**—680 Park (249-8950). Tues.-Sun. 12-6. Women of the Americas including Benglis, Gonzalez, Graves, Modiano, Nevelson, Okumura, Sanin, thru 10/17.
- CHRISTIE'S**—799 Madison (535-4422). Woodcuts by Amano, Baynard, Chase, Summers, Welliver, thru 10/16.
- GOETHE HOUSE**—1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Paintings and sculpture made in New York City by four contemporary Germans, thru 10/9.
- GRAHAM**—1014 Madison (535-5767). Mon.-Fri. 10-5. "Pertaining to Boston," with Benson, Hunt, LaFarge, Vedder, thru 10/8.
- HIRSCHL & ADLER**—21 E. 70th (535-8810). 18th and early 19th century British paintings, 10/6-11/6.
- LABOETIE**—9 E. 82nd (535-4865). Tues.-Fri. 10-5:30. Balla, Kandinsky, Klee, Schiele, thru 10/15.
- LINDGREN**—575 Madison (838-3943). Mon.-Fri. 10-6. Four women including pastels by Martin, realist oils by Stedman, thru 10/16.
- MERRIN**—724 Fifth (757-2884). Ancient fabrics from Egypt and Peru, thru 10/15.
- ODYSSIA**—730 Fifth (541-7820). Balthus, Morandi, Schiele, Steinberg, 10/5-30.
- RIZZOLI**—712 Fifth (397-3712). Illustrations by Alcorn, Cober, Forbes, Giusti, Peak, 10/5-11/2.
- RONIN**—605 Madison (688-0188). Japanese woodblock prints of "Women of the Nightless City" and Netsuke from 17th through 20th centuries, thru 11/13.
- SIEGEL**—29 E. 73rd (288-9200). "Purism" by Andre, Highstein, Resnick, Smith, thru 10/9.
- SOLOMON**—959 Madison (737-8200). Avery, Hockney, and Louis, thru 10/30.
- WEINTRAUB**—992 Madison (879-1195). Graphics by sculptors Arp, Giacometti, Marini, Moore plus paintings by Chagall, Ernst, Tamayo, thru 10/30.

Soho

- ATLANTIC**—458 W. Broadway (228-0944). 31 artists from Washington, D.C., thru 10/17.

- CASTELLI**—142 Greene (431-5160). 25 years of Leo Castelli and his artists, thru 10/9.
- DRAWING CENTER**—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. til 8. Thirteen emerging artists working on paper, thru 11/6.
- HENOCH**—80 Wooster (966-0303). Bidner, Reboli, Sprung, 10/7-23.
- OK HARRIS**—383 W. Broadway (431-3600). A large wall piece of saws by Arman, three one-person shows by Bacher, Chard, Richbourg, thru 10/9.
- PRINCE STREET**—121 Wooster (226-9402). Tues.-Sun. 12-6. Color by Bell, Cajori, Finkelstein, Mattias-dottir, Resika, thru 10/20.
- SCULPTORS GUILD**—110 Greene (431-5669). Mon.-Fri. 10-5, Sat. 11-5. Members, thru 10/30.
- SHAFRAZI**—163 Mercer (925-8732). Baechler, Cutrone, Haring, Lasker, thru 10/25.
- SOHO CENTER**—114 Prince (226-1995). Adam, Coleman, Laster, and Palmer, 10/7-30.
- SOHO 20**—469 Broome (729-9146). Tues.-Sun. 12-6. Members, all women, thru 11/10.
- VISUAL ARTS**—137 Wooster (598-0221). Tues.-Sun. 11-6. Costa, Mavroudes, and Tolkoft, thru 10/10.
- WESTBROADWAY**—431 W. Broadway (966-2520). Jersey woods by Doernbach, abstractions by Rapaport, others, thru 10/14.

Other

- A.I.R.**—63 Crosby (966-0799). Andre, Romano, Stackhouse, thru 10/16.
- ARTISTS SPACE**—105 Hudson (226-3970). Selections from unaffiliated artists Ballou, Knowlton, Mascello, Rumm, thru 10/30.
- CENTRAL PARK SOUTH OUTDOOR ART**—59th between Fifth and Columbus Circle. Weekends 11-6. 150 artists and craftsmen exhibit outdoors, 10/9, 10, 11.
- DANCE THEATER WORKSHOP**—219 W. 19th (691-6500). Mon.-Fri. 11-5. Costumes, posters, flyers from 1949 to now by Charlip, thru 11/28.
- DISTRICT 1199 CULTURAL CENTER**—310 W. 43rd (582-1890). Swedish graphics dealing with labor and social issues, thru 10/31.
- EKSTROM**—417 E. 75th (988-8857). Gallery artists, thru 10/16.
- GLASSMASTERS GUILD**—621 Avenue of the Americas (924-2868). Contemporary American glass, thru 10/17.
- PARSONS**—2 W. 13th (741-7758). Mon.-Fri. 9-9p.m., Sat. 9-6. Art glass from Sweden, thru 10/23.
- PRICE**—26 W. 75th (580-9734). Wed.-Thurs. 6-9p.m., Sat. 12-6. Incised copper, galvanized steel with painted surfaces by Floeter, cast paper and fiberglass wall reliefs by Lieberman, black-and-white drawings by Neher, thru 10/30.

Photography

- LOU BERNSTEIN**—Whales, sharks, underwater life, thru 10/16. Ledel 168 Mercer (966-7659).
- BRASSAI**—"The Artists in My Life," 10/6-30. Marlborough, 40 W. 57th (541-4900). Mon.-Fri. 10-5:30, Sat. 10-5.
- KELLY CAMPBELL**—A statement about color, thru 10/10. Visual Arts, 135 Wooster (598-0221). Tues.-Sun. 11-6.
- STEPHANIE COHEN**—Portraits of women photographers, 10/5-30. Photographics Unlimited, 43 W. 22nd (255-9678).
- BRUCE DAVIDSON/MICHA BAR-AM**—New York subways and riders in color/Israel, 1956 to 1982. Thru 11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.
- ROBERT DISRAELI**—The 30's including portraits of Davis, Marin, and Zorach, thru 10/22. Pfeifer, 825 Madison (737-2058).
- JIM DOW**—Panoramic views of 26 major league baseball stadiums/Six artists using photographic techniques, thru 11/27. Freidus, 158 Lafayette (925-0113).
- 80 PAPERS**—80 Thompson (966-1491). The nude by Hoppe, Muybridge, Weston, others, thru 10/14.
- FLOATING FOUNDATION OF PHOTOGRAPHY**—Pier 40 South, Hudson River at W. Houston (242-3177). Thurs.-Sun. 12:30-6. Twenty women including Bullaty, Orkin, thru 10/17.
- GISELE FREUND**—Portraits of literary figures Joyce, Williams, Woolf, Sartre, thru 10/8. French Cultural Services, 972 Fifth (570-4443). Mon.-Fri. 10-5.
- RUSSELL LEE**—1935 to 1961 in the small towns of America, thru 10/23. Witkin, 41 E. 57th (355-1461).

- ALAN MACWEENEY**—Irish landscape and the people, 10/10-11/5. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Thurs. 7-9pm.
- JOHN MILISENDA/LYNN SAVILLE**—A portrait of his naked family/Night light, thru 10/8. Arsenal, Central Park at 64th and Fifth (360-8141). Mon.-Fri. 9:30-4:30.
- PHOTOCOLLECT**—740 W. End (222-7381). Tues., Wed., Fri., Sat. 1-5 Czech photographers including pictorial landscapes, still lifes by Sudek, from the 20's to the 60's, thru 10/16.
- PRAKAPAS**—19 E. 71st (737-6066). Dutch photography after De Stijl, thru 10/23.
- EUGENE RICHARDS**—Documentary studies of the Arkansas Delta and Dorchester, Massachusetts, thru 10/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.
- ARMAND RUMAYOR**—Still lifes, nude studies, landscape, 10/7-31. Focal Point, 278 City Island Avenue, City Island (885-1403).
- BARRY SEIDMAN**—Brown paper bags and fruit, thru 10/16. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.
- RAVINDRA SHUKLA**—Street vendors of Bombay, thru 10/11. St. John The Divine, 1047 Amsterdam (678-6900).
- LEE SIEVAN**—Maurice Sievan from 1933 to 1980, thru 10/18. Camera Club of NY, 37 E. 60th (223-9751).
- AARON SISKIND**—Harlem from 1932 to 1940, thru 10/31. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4.
- JERRY L. THOMPSON**—Young people, thru 10/14. Photo Center, 721 Broadway (598-2457). Mon.-Fri. 10-7, Sat. 12-5.
- LARRY TRITTEN**—Color still lifes, 10/7-31. Janapa, 303 W. 13th (741-3214).
- MISAKO URYU**—The opera and the ballet, thru 10/31. Nikon House, 620 Fifth (586-3907).
- WOLF**—30 W. 57th (586-8432). Painters and sculptors behind the camera including Brancusi, Degas, Eakins, Pearlstein, Samaras, thru 10/9.

Museums

- AMERICAN CRAFT MUSEUM**—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. The Handmade Paper Book; thru 10/17... The Douglass Morse Howell Retrospective; thru 10/17.
- AMERICAN MUSEUM OF NATURAL HISTORY**, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Aztec Mexico: Discovery of Templo Mayor; thru 10/6.
- ASIA SOCIETY**—725 Park Ave. (288-6400). Tues.-Sat. 10-5. Thurs. 10-8:30, Sun. 12-5. Closed Mon. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan, 10/7-1/2.
- BROOKLYN MUSEUM**, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... Masterworks from the Collection; thru 11/14.
- COOPER-HEWITT MUSEUM**, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; thru 1/2.
- FRICK COLLECTION**, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students & seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.
- GUGGENHEIM MUSEUM**, Fifth Ave. at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; thru 11/7... Jan Matulka: Recent Acquisitions, thru 11/14.
- INTREPID SEA-AIR-SPACE MUSEUM**—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. \$5, seniors \$4, children \$2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.
- JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. \$2. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt

ART

and Istanbul, 1750-1870; thru Winter '83... Max Weber: American Modern; 10/5-1/16.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Cimabue Cross From Santa Croce in Florence; thru 11/10... Hendrik Goltzius and His Circle; thru 11/21... The Celestial Pen: Islamic Calligraphy; thru 2/27... Recent Acquisitions in Indian and Southeast Asian Art; 10/3-Feb.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7... Icelandic Sagas, Eddas, and Art; thru 11/14.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free Tues. eve. A Prairie Vision - The World of Olaf Krans; thru 1/2.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; 10/5-2/6. **Theatre Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. \$3, children and seniors \$1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Architecture of Richard Neutra: From International Style to California Modern; thru 10/12.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. A Scandinavian View: Ecology and Poetry in Nordic Printmaking; thru 10/10... Samuel F.B. Morse: Educator and Champion of the Arts in America; thru 11/18... Fragments of Invention: The Sketchbooks of Le Corbusier; thru 10/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. Cast with Style; thru 10/17... Oom Pah Pah: The Great American Band; thru 11/7... A Collector's Sampler: Library Accessions 1980-1982; thru 11/28... The Birth of New York: Nieuw Amsterdam 1624-1664; 10/7-Dec.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman; 1882-1950; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; thru 1/16... Rockwell Kent: A Centennial Tribute; thru Nov... Ad-Vantages: A History of American Taste Makers; thru 11/15... Islands on Paper; 10/8-Nov. **Library at Lincoln Center**, 111 Amsterdam Ave. Closed Sun. The World of "Dark Crystal"; thru 11/6.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... The UFO Show; thru 10/24... Flights of Fantasy; thru 11/7.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2.50, seniors \$1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... New American Art Museums; thru 10/10... Block Prints; thru 11/7... Milton Avery Retrospective; thru 12/5.

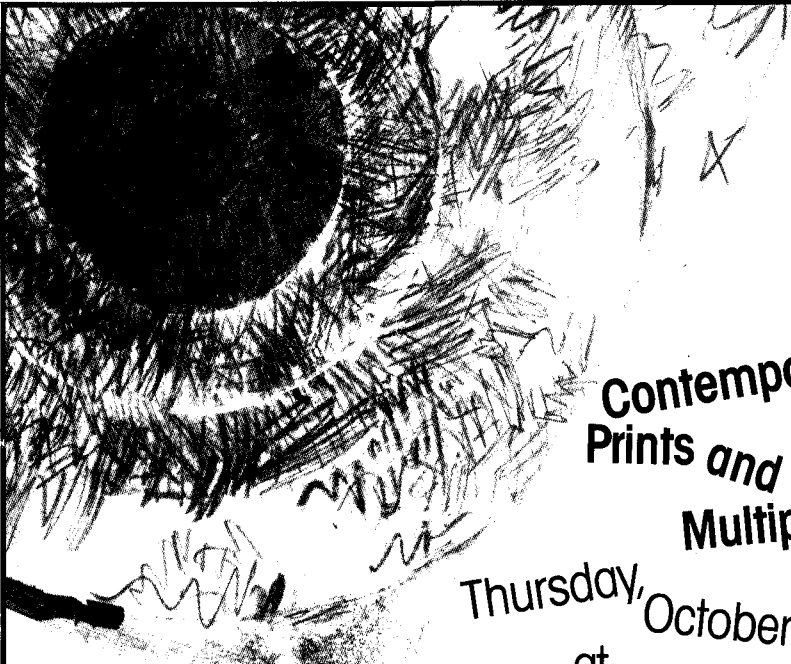
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CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/9 at 10 & 2: Art Nouveau, Art Deco & Modernist. On view from 10/2. **East**, 219 E. 67th St. (570-4141). 10/5 at 10: Victorian Furniture, Works of Art, Sculpture and Rugs. On view from 10/1. 10/8 at 10 & 2: Art Nouveau and Art Deco. On view from 10/2.

DOYLE—175 E. 87th St. (427-2730). 10/6 at 10: Fine English & Continental Furniture & Decorations, featuring French Provincial, Empire & English Regency Furniture, Paintings, Silver, Porcelain & Rugs. On view from 10/2.

PHILLIPS—406 E. 79th St. (570-4830). 10/5 at 1: Antique and Modern Jewelry, and Watches. On view from 10/2.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 10/6 at 2: Fine Netsuke, Inro, and Lacquer. On view from 10/2. 10/6, 7 at 2: Antique and Period Jewelry, and Watches. On view from 10/1.



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92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, October 4

VIENNA SYMPHONY ORCHESTRA, Christoph Eschenbach conductor. Strauss's overture to *Die Fledermaus*; Schoenberg's *Verklärte Nacht*; Mahler's Symphony No. 1, "Titan." Carnegie Hall at 8. \$10-\$17.50.

CHRISTOF AMTMANN, pianist. Works by Schubert, Ravel, Brahms. Merkin Concert Hall at 8. \$6.

ASPEN WIND QUINTET—Carnegie Recital Hall at 8. \$6.

BILLY TAYLOR TRIO—"A Tribute to Duke Ellington." St. Peter's Church, Lexington Ave. at 54th St. (472-5588). \$15.

BADINAGE, a Baroque consort. Music of Pepusch, C.P.E. Bach, Rossi, Frescobaldi, Melani. St. Paul's Chapel, Broadway and Fulton St. at 12:10. Free.

RITA GARDNER, singer/**BUDDY BARNES**, pianist. Songs by Porter, Brel, Rodgers and Hart. The Apple Corps Theatre Company, 601 W. 51st St. (664-0027) at 8. \$15.

KATHERINE THOMAS, violinist. Music of Mozart, Brahms, Kreisler. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061) at 7:30 \$6.

Tuesday, October 5

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; tenor Goesta Winbergh; Westminster Choir College Male Chorus. Liszt's *A Faust Symphony*. Carnegie Hall at 8. \$9-\$12.

FOR THE LOVE OF MUSIC—Chamber music ensemble performs works by Saint-Saëns, Hindemith, Brahms. Merkin Concert Hall at 8. \$9.

JUDITH BLEGEN, soprano/**HAKAN HAGEGARD**, baritone. Excerpts from Wolf's *Das Italienische Liederbuch*; Fauré's "Puisqu'ici bas tout aime"; Debussy's *Romance*; Saint-Saëns's *Pastorale*; Gounod's "D'un Cœur qui t'aime"; duet from Donizetti's *Don Pasquale*. 92nd St Y at 8. \$10-\$15.

RITA GARDNER—See 10/4.

ARTISTS FOR NUCLEAR DISARMAMENT—Schubert's "Der Hirt auf dem Felsen"; Harold Seletsky's *Apathy* (world premiere). Trinity Church, Broadway at Wall St. at 12:45. Free.

LAWRENCE KUCHARZ—Experimental music combined with poetry. Roulette, 228 W. Broadway (431-1022) at 9. \$4.

JERRY VALE/KEELY SMITH/LOU CARY/CARMEN CAVALLARO—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533) at 8:30. \$8.75.

Wednesday, October 6

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soprano Inga Nielsen; mezzo-soprano Janice Taylor; tenor Vinson Cole; bass Samuel Ramey. Bach's Mass in B minor. Avery Fisher Hall at 7:30. \$9-\$16.

MONTERRAT CABALLE, soprano, with pianist Lawrence Skrobacs. Handel, Schubert, Debussy, Granados. Carnegie Hall at 8. \$10-\$20.

VOCAL MUSIC OF JOEL MANDELBAUM—Paul Sperry, tenor; Jane Bryden, soprano; Constance Beavon, mezzo-soprano; Roger Andrews and Elliot Levine, baritones; pianist Morey Ritt. Merkin Concert Hall at 8. \$7.

PETER TAKACS, pianist. Beethoven's Sonata in E-flat major, Op. 27, No. 1; Sessions's Sonata No. 3; Ravel's *Valses nobles et sentimentales*; Scriabin's Sonata No. 9, Op. 68; Chopin's Nocturne in B major, Op. 9, No. 3, and Scherzo in C-sharp minor, Op. 39. 92nd St Y at 8. \$7-\$9.50.

MARIAN MCPARTLAND TRIO/JIMMY MCPARTLAND JAZZ STARS—With George Duvivier, bassist; Panama Francis, drummer; Eddie Barefield, tenor saxophonist; Herb Gardner, trombonist; Susannah McCorkle, vocalist. NYU Loeb Student Center, 566 LaGuardia Place (598-3757) at 8. \$7.

RITA GARDNER—See 10/4.

JOSEPH ESMILLA, violinist/**RAUL SUNICO**, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

HARRY HUFF, organist. Music of Bach, Barber, Viernie. St. George's Church, Third Ave. at 16th St., at noon. Free.

MUSICA RESERVATA—A concert in celebration of the 800th anniversary of the birth of St. Francis of Assisi. Holy Trinity Chapel, Catholic Center at New York University, 58 Washington Square South, at 8. \$4.

SCOTT JACKSON-WILEY, guitarist. Classical and flamenco music. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (834-8794) at 12:30. \$2.

PIERROT CONSORT—Music of Telemann, Couperin, Vivaldi. C.W. Post Center of Long Island University, Schwartz Memorial Library, Greenvale, L.I. (516-299-2332) at 12:30. Free.

JERRY VALE, others. \$8.75, \$9.75. See 10/5.

NEW YORK PHILHARMONIC, Maxim Shostakovich conductor. Shostakovich's Concerto No. 1 for Violin and Orchestra in A minor and Symphony No. 8, Op. 77. Concert Theatre of C.W. Post Center of Long Island University, Greenvale, L.I. (516-299-2332) at 8. \$17, \$19.50.

Thursday, October 7

NEW YORK PHILHARMONIC, Maxim Shostakovich, conductor; violinist Glenn Dicterow. See 10/6 for program. Avery Fisher Hall at 8. \$6-\$22.

LUKAS FOSS, A MUSICAL PORTRAIT—Foss's Percussion Concerto, soloist Jan Williams, and *Solo* (N.Y. premiere), with pianist Ivor Mikhashoff. Symphony Space at 8. \$7.

AIDA WEISS-VEDISHEVA, Russian singer. Carnegie Recital Hall at 7:30. \$8-\$12.

SPECTRA PRESENTS—An evening of dance, poetry, and music with works of Stravinsky, Ruiz, Middleton. Merkin Concert Hall at 8. \$8.

JEFFREY SIEGEL, pianist. Schumann's *Carnaval*, Op. 9. Metropolitan Museum at 8. \$5.

KEVIN BURKE AND JACKIE DALY—Traditional music of Ireland. Alternative Museum, 17 White St. (966-4444) at 8. \$7.

WASHINGTON SQUARE CONTEMPORARY MUSIC SERIES—Works of five American composers. N.Y.U. University Theatre, 35 W. 4th St., at 8. \$4.

JANE JARVIS JAZZ ENSEMBLE—Citicorp Center Market at 6. Free.

MOZART AT NOON—Lincoln Center Library at noon. Free.

RITA GARDNER—See 10/4.

DANIEL BLUMENTHAL, pianist/**SERGIU SCHWARTZ**, violinist/**KAREN DREYFUS**, violist/**JULIAN RODESCU**, cellist. Goetz's Piano Quartet in E major; Mozart's Piano Quartet in E-flat major. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. \$6.

ROSEWOOD CHAMBER ENSEMBLE—St. Mary's Center, 10-15 49th Ave., Long Island City, at 2:15. Free.

JERRY VALE, others. \$8.75, \$9.75. See 10/5.

Friday, October 8

CONCERTGEBOUW ORCHESTRA OF AMSTERDAM, Bernard Haitink conductor. Ravel's *Valses nobles et sentimentales*; Keur's *Movements* (N.Y. premiere); Berlioz's *Symphonie Fantastique*. Carnegie Hall at 8. \$12-\$18.

SABICAS, flamenco guitarist. CAMI Hall, 165 W. 57th St., at 8. \$12.

GUARNERI QUARTET—with pianist Stephanie Brown. Music pianist Stephanie Brown. Music of Schumann, Dvorak. Metropolitan Museum at 8. \$12.

NEW YORK PHILHARMONIC—See 10/7.

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soprano Inga Nielsen; mezzo-soprano Kimball Wheeler; tenor Charles Bressler; baritone David Arnold. Bach's Cantatas No. 12, 106, 180, and Brandenburg Concerto No. 6. Central Presbyterian Church, Park Ave. and 64th St., at 7:30. \$7.

VAN HALEN—Rock music. Madison Square Garden at 8. \$11.50, \$13.50.

INGA BORGSTROM MORGAN, pianist. Works by Haydn, Schumann, Copland, Liszt. Carnegie Recital Hall at 8. \$6.

GALIMIR STRING QUARTET—Music of Haydn, Webern, Dvorak. Mannes College of Music Recital Hall, 157 E. 74th St., at 8. Free.

ANDREW APPEL, harpsichordist. Works by Bach, Couperin, Rameau. Friends Meeting House, 15 Rutherford Place, near Second Ave. and 15th St., at 8. \$5 donation.

JANE JARVIS JAZZ ENSEMBLE—See 10/7.

RITA GARDNER—See 10/4.

ANDY POLON—Folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (758-2972) at 9. \$2.50.

JERRY VALE, others. \$9.75, \$10.75. See 10/5.

Saturday, October 9

ALICIA DE LARROCHA, pianist. Poulenc's *Suite française d'après Claude Gervaise*; Schubert Sonata in A major; Ravel's *Valses Nobles et Sentimentales*; Debussy's *La Sérénade Interrompue*. Metropolitan Museum at 8. Sold out, with standing room \$7.50.

CONCERTGEBOUW ORCHESTRA OF AMSTERDAM, Bernard Haitink conductor. Mahler's Symphony No. 7. Carnegie Hall at 8. \$12-\$20.

NEW YORK PHILHARMONIC—See 10/7.

MUSIC AND REMINISCENCES WITH ELIAS, EUGENE, AND NORMAN SEAMAN—Carnegie Recital Hall at 8. \$12.

MUSIC OF THE CAUCASUS/KAVKAZI WITH ZEVLON AVSHALOMOV—Traditional music of Armenia and Georgia. Alternative Museum, 17 White St. (966-4444) at 8. \$6.

TOM BRIGGS AND QUARTET—Jazz. Citicorp Center Market at 8. Free.

JOHN HENRY JR.—Creative jazz. Lincoln Center Library at 2:30. Free.

RITA GARDNER—See 10/4.

JOYCE ANDREWS, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ELLSWORTH SCHNEIDER, pianist. Music of John Cage. Interlude, 137 Greene St. (420-0757) at 8. \$5.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; pianist Jorge Bolet. Bach-Stokowski Prelude in B Minor; Beethoven's Piano Concerto No. 5; Bartók's Concerto for Orchestra. Colden Center for the Performing Arts at Queens College, Flushing (275-5000), at 8:30. \$10-\$12.

SEA CLIFF CHAMBER PLAYERS—Paganini/Szymanowski birthday concert featuring violinist Hamao Fujiwara. The Sea Cliff School, Carpenter and Franklin Aves., Sea Cliff, L.I. (516-671-6263), at 8. \$4, \$9.

PIRIN NATIONAL FOLK ENSEMBLE OF BULGARIA—Dancers and musicians of Bulgaria. Concert Theater of C.W. Post Center of Long Island

MUSIC & DANCE

University, Greenvale, L.I. (516-299-2332) at 8. \$11, \$13.50.

JERRY VALE, others. At 6:30 and 10:30. \$10.75, \$11.75. See 10/5.

Sunday, October 10

NATHANIEL ROSEN, cellist/**JEROME LOWENTHAL**, pianist. Works by Strauss, Beethoven, Prokofiev. Carnegie Hall at 3. \$4-\$12.50.

ASTON MAGNA—Works by Mozart, Veracini, Bach. Central Presbyterian Church, Park Ave. and 64th St. at 7:30. \$7.

MICHAEL OELBAUM, pianist. Beethoven's last three sonatas. Merkin Concert Hall at 8. \$6.

PETER GALENN, tenor. Alice Tully Hall at 8. \$10, \$15.

CARLO PEZZIMENTI, guitarist. Works by Debussy, Castelnuovo-Tedesco, Albeniz. Carnegie Recital Hall at 8:30. \$3.50, \$6.

13TH ANNUAL ALL NITE SOUL—A 12-hour jazz marathon featuring 250 jazz musicians. Saint Peter's Church, Lexington Ave. at 54th St. (935-2200) 5 p.m. to 5 a.m. \$7 donation.

MAX LIFSHITZ, pianist/**LYNN OWEN**, soprano. Music of Strauss, Schubert, Owen. Interlude, 137 Greene St. (420-0757) at 3. \$5.

RITA GARDNER—At 3 and 8. See 10/4.

ROBERT HOVEN, baritone/**EVON BANNING**, pianist. Songs of Poulenc, Schubert, Roussel, Liszt, Satie. Christ and St. Stephen's Church, 120 W. 69th St. at 3. \$4 donation.

DAVE AND KAY GORDON, folksingers. Centerfold, 263 W. 86th St. (866-4454) at 7:45. \$4 donation.

YANKEE BRASS QUINTET—Works by Dukas, Thomson, Handel. Holy Trinity Church, 213 W. 82nd St., at 6:30. Donation.

MICHAEL CEDRIC SMITH, guitarist. 204 W. 55th St. at 3. \$3.

DANIEL BLUMENTHAL, pianist, others. At 4. See 10/7.

NEW YORK BANJO ENSEMBLE—Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061) at 8. \$6.

QUEENS SYMPHONY ORCHESTRA—At 3. \$9-\$11. See 10/9.

JERRY VALE, others. At 7:30. See 10/9.

Opera

Metropolitan Opera
At the Metropolitan Opera House.

THRU APRIL 16—Mon., 10/4, at 8: Verdi's *La Forza del Destino*, Levine conducting; with Mitchell, I. Jones, Giacomini, Milnes, Bacquier, Gaiotti, Vernon. 10/5 at 8: Ponchielli's *La Gioconda*, Patané conducting; with Savova, Baglioni, Berini, Domingo, MacNeil, Furlanetto. 10/6 at 8, *Boris Godunov*, Conlon conducting, with Talvela, Dunn, Ochman, Gilmore, Anthony, Darrenkamp, Gramm, Plishka, Wohlfalka, Decker, Godfrey, Velis, Fredricks. 10/7 at 8: Strauss' *Der Rosenkavalier*, Levine conducting; with Troyanos, Te Kanawa, Blegen, Pavarotti, Moll, Hammond-Stroud, Coss (telecast Ch. 13, simulcast on WQXR). 10/8 at 8: Verdi's *La Forza del Destino*, Levine conducting; with Mitchell, Jones, Giacomini, Milnes, Bacquier, Morris, Vernon, Kraft. 10/9 at 1: Ponchielli's *La Gioconda*, Patané conducting; with Savova, Baglioni, Berini, Domingo, Manu-guerra, Furlanetto, Velis, Boucher, Anderson. 10/9 at 8: Mussorgsky's *Boris Godunov*, Conlon conducting; with Talvela, Cornell, Raitzin, Gilmore, Gramm, Plishka, Meredith, Wohlfalka, Coleman, Godfrey.

New York City Opera
At the New York State Theater

THRU NOV. 14—Tues., 10/5 at 8: Gluck's *Alceste*, Leppard conducting; with Harper, Garrison, Stone, Reeve, Eichorn. 10/8 at 8: same as 10/5. 10/9 at 2: Verdi's *La Traviata*, Salesky conducting; with Soviero, Carroll Freeman (debut), Stone. 10/9 at 8: Puccini's *Tosca*, LaSelva conducting; with Sundine, Calleo, Hale. 10/10 at 1: Puccini's *Madama Butterfly*, Keene conducting; with Haddon, Kim, Cole, Titus. 10/10 at 7: Bizet's *Carmen*, Salesky conducting; with Marsee, Christos, Diaz, tenor (t.b.a.)

Other

DON GIOVANNI, by Mozart. Amato Opera, 319 Bowery (228-8200). 10/8, 10/9, 10/16 at 7:30; 10/3, 10/17 at 2:30. \$7.

LA BOHEME, by Puccini. in English. at the Lehman College Center for the Performing Arts, Bedford Park Blvd. W., Bronx (960-8833). 10/10 at 3. \$8-\$12.

FALSTAFF, by Verdi. TOMI 23 W. 73rd St. (799-7973). Presented by Opera Camerata, in English. 10/8, 10/9, 10/10, 10/15, 10/16, 10/17 at 7:30. \$5.

LUISA MILLER, by Verdi. The Opera Stage of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176), 10/10, 17, 24, 31 at 3. \$3.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 10/17. Herbert's *Mlle. Modiste*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., \$7-\$12; Fri.-Sun., \$7-\$12.50.

IL RE PASTORE, by Mozart. Chamber Opera Theatre of New York, Forum program. Marymount Manhattan Theatre, 221 E. 71st St. (570-1888), 10/4 at 8. \$3.50.

Dance

Alwin Nikolais Dance Theater
At City Center

10/6-24—\$12-\$20. Program I, 10/6 at 7, 10/7, 8, 13, 16, 19, 22 at 8; 10/24 at 3: Temple, *Tensile Involvement*, *Crossfade*, *The Mechanical Organ II*. Program II, 10/9, 12, 14, 15, 20, 21, 23 at 8; 10/17 at 3: Pond, *Noumenon*, *Countdown*, *The Mechanical Organ I*.

Ballet International
At Brooklyn Academy of Music

10/12-17—\$7.50-\$17.50. The Norwegian National Ballet presents *The Tempest*, choreography by Glen Tetley, score by Arne Nordheim. 10/12 at 7, 10/13-16 at 8, 10/16 & 17 at 2.

The Feld Ballet
At Joyce Theater

10/5-24—\$15-\$20. Evenings at 8 (except opening and Sun.). 10/5 at 7:30, *Anatomic Balm*, *Over the Pavement*, *Play Bach*. 10/6 & 8, *The Consort*, *Circa*, *A Footstep of Air*. 10/7, *Excursions*, *Over the Pavement*, *Play Bach*. 10/9, *The Consort*, *Straw Hearts*, *Play Bach*. 10/10, at 2, *Excursions*, *Circa*, *Play Bach*. 10/10 at 7:30 *The Consort*, *Over the Pavement*, *Straw Hearts*. 10/12 *Excursions*, *Over the Pavement*, *A Footstep of Air*.

Other

COMMOTION DANCE COLLABORATIVE, *The Great Changing Woman*, conceived by Barbara Jo Fleming, an evening-length work. Open Gate Theater, 29th St. E. of 1st Ave. (924-0077). 10/7-10 at 8. \$6.

ELINOR COLEMAN DANCE ENSEMBLE, with an innovative use of fabrics in dance. Ohio Theatre, 59 Greene St. (929-1585). 10/7-9, 14-16 at 8, 10/10, 17 at 2. \$6.

DEMON DRUMMERS AND DANCERS OF SADO—Avery Fisher Hall, 10/5 at 8. \$6-\$9.

GAIL DONNENFELD—*Invisibility or There's No Place Like Home*, a solo. Danspace, St. Mark's Church, Second Ave. and 10th St. (674-8112). 10/7-9 at 8:30. \$4.

MOLISSA FENLEY—*Eureka*, an evening-length solo. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 10/6-9, at 8, 10/10 at 3. \$5.

IMPROVISATIONAL DANCE ENSEMBLE, Richard Bull, Peentz Dubble, and Cynthia Novack in *Concert*. Performance Loft, 46 Warren St. (732-3149). 10/8-10 at 8. \$5.

REBECCA KELLY DANCE COMPANY, a reconstruction of Charles Weidman's *Dialogue Situation II*. 92nd St. Y, Lexington at 92nd (427-4410). 10/11, 12 at 8. \$8, \$10.

MARLEEN PENNISON AND DANCERS, *The Illustrated Version: Condensed Collected Works*. Tribeca Studio, 117 Hudson St. (966-0978). 10/9 & 16 at 8; 10/10 & 17 at 1. \$5.

RIVERSIDE FESTIVAL—10/6 & 8 at 8, 10/10 at 2, Evening with Bertram Ross. 10/7, 9, 10 at 8, Eleanor King & Deborah Zall in a special performance showcase. Riverside Church, the Drive at 122nd St. \$6, 9, 10.

PILAR RIOJA SPANISH DANCE COMPANY—A living anthology of Spanish dance—regional, flamenco, and classical. Gramercy Arts Theater, 138 E. 27th (889-2850). Thru 10/10; Wed.-Sat. at 8, Tues. at 7, Sun. at 3. \$6-\$8.

THELMA HILL PERFORMING ARTS, *Big, Bold, Black and in Brooklyn*, a dance extravaganza with six regional dance companies. Klitgord Auditorium, N.Y. Community Technical College, 300 Jay St. Brooklyn. 10/8, 9, at 7:30, 10/10 at 4. \$6.



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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seiche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpenterbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster to-malle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. (I-M) AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. (M) AE

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. (M-E) AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. (I) AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) Hors d'Oeuvre & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. (M) AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard of boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-11, Sun. 5-10. Complete D. (M) AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. (I-M) AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. (M) AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. (I) AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M) No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medallions de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. (M) AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. (I) AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls: of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater 5 daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. (M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malagueña. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. (M) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (I-M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. (M) AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. (I-M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. (I-M) AE, CB, DC, MC, V.

MARY ELIZABETH'S—6 E. 37th St., 683-3018. Casual. Traditional American. Spcls: spoon-dropped codfish balls, roast loin of pork, beef pot-roast, home baked bread. B Mon.-Sat. 7-11. L Mon.-Sat. 11-3. D Mon.-Fri. 4-9. Complete D. Private parties for 50. Closed Sun. (I) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. (M) AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. (I-M) AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. (I-M) AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. (M) AE, CB, DC, MC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagne verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinere. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Outdoor café. (I) AE, DC, MC, V.

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RESTAURANT DIRECTORY

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L daily noon-2:30. D daily 6-11. Pianist Mon.-Sat. 5:30-11:30. (M) AE, CB, DC, MC, V.

TUESDAYS—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). (I) AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. (I) AE.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. (I) AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. (I-M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I) AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scallopine française. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. French-English-Continental. Spcls: Keens mutton chop, yan-kee pot roast, rib eye steak with an oyster blanket; shrimp with saffron mussels. Res. nec. L Mon.-Fri. 11:45-3. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. (I-M) AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. Haymarket Restaurant and Fireplace Lounge: Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5-10:30 (M). Penn Bar: L cocktails until 2. Sun. noon-2 a.m. beverages only. (I-M). Lobby Bar: Beverages noon-midnight. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M) AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver with raspberries &

grapes, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. (M) AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medallions with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D Mon.-Fri. 5-10. S daily 10-6 a.m. (I) AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. (M) AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. (I) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp try. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. (I-M) AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. (I) No Credit Cards

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. (I) AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. (M) AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri. noon-4 a.m., Sat.-Sun. from 5. (M) AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. (M) AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M-E) AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver

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pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

L'INCONTRO—307 E. 45th St., 697-9664. Casual. Northern Italian. Spcls: agnolotti, stuffed veal chop, cannelloni. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux giroles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, shrimp & scallop pernod. B daily. 7 a.m.-9:30 a.m. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

MORMANDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily noon-3. D daily 5-midnight. Complete D. (I-M) AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. (I) AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties for 50. Free D parking. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. (M) AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. (I-M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. (I) AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with taragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. (M). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3. Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30. Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (I) AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. Also 44th St. & Broadway, 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. 45th St. & Eighth Ave., 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. (I-M) AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.



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CELESTIAL EMPIRE—144 W. 46th St., 869-9183.
Dress opt. Szechuan-Mandarin. Spcl: crispy fish in
chili sauce. Res. sug. Open Mon-Fri. 11:30 a.m.-11
p.m., Sat. noon-midnight. Discount D parking. Closed
Sun. (I) AE, DC, MC, V.

DI PINTO DI BLU—54 W. 45th St., 840-1284,
997-9112. Casual. Continental-Northern Italian.
Spcls: hot antipasto, deplumé de veau, seafood. Res.
sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Reduced
parking after 5 p.m. Closed Sat.-Sun. (M)
AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th
Sts., 265-4360. Casual. English-American. L Mon.-
Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4.
(I-M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St.,
541-9039. Jacket & tie required. French nouvelle
cuisine. Spcls: lobster tail Wellington, poulet sauté
with lime and champagne vinaigrette, crisp duckling
with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-
Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., up-
stairs, 245-9717. Casual. Steakhouse. Res. sug. D
only Mon.-Sat. 4:30-midnight. Free parking after
5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126.
Casual. French. Spcls: duck Normande, côte de veau
aux chanterelles. Res. sug. L daily noon-3. D Mon.-
Sat. 5-11, Sun. from 4:30. Complete L & D. (I-M)
AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866.
Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D
Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun.
(I-M) AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese.
Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat.
5:30-10:15. Complete L & D. Closed Sun. (I-M)
AE, CB, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St.,
765-7374. Casual. Continental-American. L daily
noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2
hrs. later. (I-M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic
Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-
Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D.
Free D parking after 5:30, Sun. all day. (I)
AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St.
765-8981. Dress opt. American. Spcls: steak, fresh
seafood. Res. sug. Open daily noon-midnight. (M)
AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St.,
582-6180. Casual. Chinese-Szechuan. Spcls: thrice
fowled, crystal prawns, Peking duck. Res. sug. Open
daily noon-midnight. Complete L. (I-M)
AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/
586-5950. Jacket required. Italian-Continental.
Spcls: veal chop Pavilion, steak Pavilion, piccata
Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5:30-11. Complete L & D. Private parties. Closed
Sun. (M) AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St.,
(in Exxon Bldg.) 245-4094. Casual. Japanese.
Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30.
D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. (M)
AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual.
Spcls: seafood and steak. Res. sug. Open daily 11
a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M)
AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th
St., 391-2333. Casual. Jewish style deli. Spcls:
chicken in the pot, Rumanian steak, brisket and
potato pancakes. Open for B, L & pre-theater D Mon.-
Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun.
(I) AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford
Plaza, 354-4414. Casual. American-Continental.
Spcls: veal cutlet parmigiana, shrimp scampi. Res.
sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly.
(M) AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt.
French. Spcl: fresh Dover sole, scallops. Res. nec. L
Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D.
Closed Sun. (I-M) AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt.
French. Spcls: escargot with fettuccine, Dover sole
meunière with sage, côte de veau au calvados. Res.
sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat.
from 5. Private parties for 65. Complete L & D.
Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044,
246-0373. Dress opt. French. Spcl: coquilles St.
Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5-midnight. Spec. pre-theater D 5-9. Closed Sun.
(I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022.
Jacket required. French. Spcls: onion soup, rock cor-
nish hen, côtes de veau farci, Maurice's special
cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-
Sat. 5-midnight. Private parties. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

LORD JIM'S—1674 Broadway, at 52nd St.,
247-1374. Casual. Continental-Seafood. Spcls: sea-
food puff, chicken zingara, marinated grilled
chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.
11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat.
(I-M) AE, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151.
Casual. Italian. Spcls: veal & chicken parmigiana.
Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri.
3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L &
D. Ent. nightly. Private parties for 500. (M)
AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker
Meriden, 245-7788. Jacket required. French nou-
velle. Spcls: foie gras aux choux cuit à la vapeur,
homard roti à la vanille, mille-feuilles de framboises.
Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-
theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St.,
582-0716. Casual. Continental. Spcls: boeuf bouilli,
émincé de veau zurichoise with rosti. Res. sug. Open
daily 7 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492.
Jacket required. Italian. Spcls: veal rollatine marsala,
spendino Romano. Open Tues.-Thurs., Sun. noon-
10:45, Fri.-Sat. to 11:45. Closed Mon. (I-M)
AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian.
Spcls: lobster malbar, gosht vindaloo, murgli ke
tikke. Res. sug. L Mon.-Fri. noon-3. D daily
5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-
Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th
floor of RCA building, 757-9090. Jacket & tie re-
quired. French-Italian. Res. sug. Cocktails Mon.-Fri.
from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10
(open till midnight), Tues.-Sat. to 11:30 (open till 1
a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun.
11:30-3. Live orchestra Thurs.-Thurs. 7-1 a.m., Fri.-
Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7.
(M) Rainbow Grill: Jacket required. Redesigned
nightclub offering French-Italian menu. Res. sug. D
Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows
Mon.-Sat. 9:15 & 11:30 (show cover). (M)
AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sher-
aton Centre Hotel, 581-1000. Formal. Northern
Italian. D daily 6-11:30. Cocktails from 5. Complete
D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30.
(M-E) AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/
974-9076. Dress opt. French. Res. nec. L Mon.-Fri.
noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed
Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket re-
quired. Northern Italian. Spcls: zuppa di pesce,
paglia e fieno, veal magenta. Res. sug. L Mon.-Fri.
noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L.
Closed Sun. (M-E) AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Con-
tinental. Spcl: cannelloni au gratin. Res. sug. L Mon.-
Sat. 11:30-3:30. Club Sardi: Business L Mon.-Fri. D
daily 3:30-9. Complete L & D. Br Sun. noon-3. After-
theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. (M)
AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St.,
581-0540. Jacket required. American-Mediterranean
seafood. Spcl: bouillabaisse Marseillaise.
Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11.
(M-E) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress
opt. Continental. Spcls: steak, prime ribs, seafood.
Res. sug. L daily 11:30-4. D daily 4-1 a.m. After thea-
ter supper. No-smoking room. Parties for 10-300. Pi-
anist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet.
53rd & 54th Sts., 245-7850. Casual. Spcls: smoked
& cured pastrami, corned beef, homemade blintzes,
stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11
a.m. (I) No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on
the 39th floor. 757-6662. Dress opt. American-Continental.
Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri.
5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun.
(M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Con-
tinental. Spcls: fish, game. Res. nec. Open Mon.-Sat.
noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Ameri-
cas, 247-2700. Sir Walter's: Continental. L Mon.-
Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br

RESTAURANT DIRECTORY

Sun. 11:30-3. (M). Bar & Lounge: American. L
Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M) AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. (I) AE, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. (M) AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M) AE, CB, DC, MC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4 (I) AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. (M) AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. (I) AE, MC, V.

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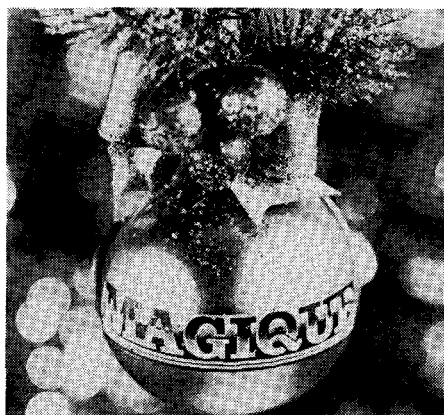
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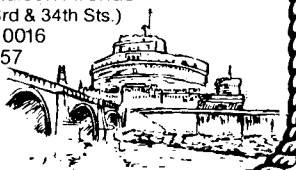
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RESTAURANT DIRECTORY

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30. Fri.-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat. Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. (M-E) Oak Room: Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. Sun. to 11. (M) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11:00. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat. Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) Trader Vic's: Dress opt. Continental. Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. (M) AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. (E) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. (M) AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. (M) AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7:30. Closed Sun. & Mon. (M) No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Br Sun. noon-4. Private parties. Closed Mon. (M) AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1 Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegwa, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. (M) AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11 Br Sun. noon-3. (M-E) AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. (E) No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. Cocktail lounge: Piano 5-10:30. Private party room. (M) AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. (M-E) AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. (E) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. (M) AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. (M) AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11 (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. (I-M) AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11 (M) AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre: Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D

RESTAURANT DIRECTORY

noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird**
Room: B only daily from 6:30. **The Rotunda:** Eng-
lish afternoon tea Mon.-Fri. 3-6:30. (M-E)
AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862.
Casual. American. Spcls: hamburgers, salads,
quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat-
Sun. 11:30-5. Music nightly from 10. (I)

No Credit Cards.

THE RAVELLED SLEEVE—1387 Third Ave., at
79th St., 628-8814. Casual. American-Continental.
Spcls: soft shell crabs, roast Long Island duckling,
filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight,
Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly &
Br. (M) AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continen-
tal. Spcls: boiled beef with dill sauce and dumplings,
roast duckling with sauerkraut and dumplings, beef
goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11.
(I-M) AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St.,
831-1900. Casual. American-Continental. Spcls:
grilled butterflied leg of lamb with shallot butter,
shrimp in beer batter with orange mustard sauce,
roast whole baby chicken seasoned with tarragon.
Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-mid-
night, Fri.-Sat. to 4 a.m. Br Sat. noon-4, Sun. from
9:30. Ent. Private parties. (M) AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St.,
744-9288. Casual. Continental. Spcls: brook trout
stuffed with crabmeat, veal Oscar, barbecued St.
Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight,
Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M)

AE, DC, MC, V.

SHABU-SHABU 70-314 E. 70th St., 861-5635.
Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res.
sug. D daily 5:30-11:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St.,
861-8080. Formal. Continental. Spcls: pasta, fresh
Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-
3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun.
to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cock-
tail lounge. Private parties for 60. Closed Mon. L. (E)
AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th &
81st Sts., 535-4921. Casual. Szechuan. Res. sug.
Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. (M)
AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th
St., 628-8652/8706. Casual. Szechuan-Cantonese.
Spcls: lemon chicken, chef's special fried shrimp,
Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D
Sun.-Thurs. 3-11, Fri.-Sat. to midnight. (I-M)

AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts.,
535-3416. Dress opt. Italian. Spcls: linguine fra
diavolo, beef braciola, veal piccata. Res. sug. D only
Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar
8-1, Fri.-Sat. 9-2. (M) AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd
Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb
with mushrooms, mustard shrimp, lobster with black-
bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-
Sat. to 11:30. Free 2-hr. parking. (M) AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts.,
249-0559. Casual. American-Vegetarian. Spcls: ratta-
touille, chutney chicken, spinach & mushroom rou-
lade. Res. sug. L daily 11-5. D daily 5-11. Private
parties for 60. (I) AE, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr.,
874-7000. Casual. American-Continental. Spcls:
roast prime ribs, roast duckling. Open daily noon-8.
(M) **Adagio Buffet:** Open performance nights
5:30-8. (M) AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway,
787-2500. Casual. American. Spcls: steaks, bar-
becued ribs, incl. salad bar, shrimp, beer, wine or
sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat.
4-11:30, Sun. 4-10:30. Spcl. child's D. (I-M)

AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222.
Casual. American. Spcls: USDA prime steak, veal &
lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily
5-midnight. Br Sun. 11:30-4. Free 2-hr. parking after
5. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St.,
873-4067. Casual. American. Spcls: prime steak,
roast beef, fresh seafood. D only Mon.-Thurs. 4-2
a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist
nightly. Private parties. (M) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St.,
580-8127. Casual. Continental. Spcls: swordfish ma-
riné with cucumber & coriander sauce, country quail
stuffed with brandied apricots, boned duck with
brandied peach sauce. Res. sug. D only Mon.-Thurs.

6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-
3:30. Live ent. Sun. (M) AE, DC, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam
Ave., at 69th St., 799-5457. Casual. Peking. Spcls:
Peking duck, homemade noodles, fried spareribs
with honey. Res. sug. Open Mon.-Thurs. noon-mid-
night, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for
200. (I) AE, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360.
Casual. American-Continental. Spcls: hamburger,
barbecued ribs, mussels *marinière*. L Mon.-Fri.
11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat-
Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café.
(I) AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th
& 68th Sts., 873-4100. Dress opt. Continental-
Italian. Spcls: tortellini alla Nonna, chicken scar-
pariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D
daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat.
(M) AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St.,
595-8599. Casual. Cuban. Spcls: black bean soup,
roast suckling pig, paella, shredded beef Cubana.
Res. sug. Open daily 10 a.m.-1 a.m. (M)
AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave.,
934-0321. Casual. Pub setting for beef spcls. Open
7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from
1. Spcl. child's D. Also 2133 Ralph Ave. at George-
town Shopping Ctr., 241-5600. D Mon.-Sat. from 5,
Sun. from 1. D incl. salad bar; shrimp, beer, wine, or
sangria; and baked potato. Child's D. **Bayridge**
Third Ave. & 96th St., 745-6200. Beef, chicken, &
seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl.
free salad bar; shrimp; unlimited beer, wine, or
sangria; baked potato. Child's D. (I-M)

AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181.
Casual. American. Spcls: lobster Newburg, crabmeat
Virginia, soft clam belly broil. Open Mon.-Fri.
11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pian-
ist Fri.-Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension,
852-5257. Casual. American. Spcls: steaks, deli
sandwiches, cheesecake. B daily 6:30-11. L daily
11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m.,
Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St.,
624-8984. Jacket required. Italian. Spcls: baked
jumbo shrimp alla Monte, chicken scarpariello,
baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-
midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M)
No Credit Cards.

THE RIVER CAFE—1 Water St., 522-5200. Dress
opt. American. Spcl: fresh fish. Res. nec. Open daily
noon-midnight. Bar til 3 a.m. Pianist nightly. (E)
AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667.
Jacket required. Continental. Spcls: veal francis,
chicken cardinale, filet of sole meuniere. Res. nec. D
Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D
5:30-7:30. Ent. Closed Mon. (M)

AE, CB, DC, MC, V.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Far-
rington St., Whitestone Shopping Ctr. at Linden Pl.,
359-2080. Casual. Features beefsteak, sirloin, daily
fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl.
salad bar; shrimp; beer, wine, or sangria. Child's D.
Forest Hills 1 Station Square., at Forest Hills Inn.
793-5555. Pub setting with beef & rib spcls. Mon.-
Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp;
beer, wine, or sangria. Spcl. child's D. **Bellerose**
248-15 Union Tpke. Open 7 days. D Mon.-Thurs.
5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D.
(I-M) AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd.,
786-7013. Casual. Italian. Spcl: veal armando. Res.
sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri.
to midnight, Sat. 2-midnight, Sun. 2-11. Complete L
& D. Ent. Fri.-Sun. eve. Free parking. (M)
AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria
Blvd., 672-1389. Casual. Italian-American. L Mon.-
Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete
D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Hor-
ace Harding Expy., 762-7355. Casual. Northern Italian.
Res. sug. L & D Tues.-Fri. noon-11, Sat.
4-midnight, Sun. 2-11. Complete L. Closed Mon.
(I-M) AE, DC, MC, V.

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OTHER EVENTS

Happenings

OPEN AIR—Celebrate 200 years of Dutch-American diplomatic relations with Dutch food, beer, entertainment and games at the Jane St. Block Party, 10/9, 11-9; 10/10, noon-5. "Great Wind Event," sponsored by the New Wilderness Foundation at Riverside Park, between 79th and 94th Sts. (691-5799). Hear portable chimes, poets, and a conch-shell chorus. 10/9, 2-5. Promenade Art Show, with New York in the background and drawings, ceramics, and decoupage in the foreground. 10/9, 10, 11, 11 a.m.-6 p.m., Brooklyn Heights Esplanade, from Remsen to Clark St. Central Park South Outdoor Art Exhibit continues 10/9, 10, 11, 11-6. Riverdale Park Migration Watch. See Canadian geese, marsh hawks on 10/10 at 10. Meet at Wave Hill House, Independence Ave. and 249th St. \$1. New York Botanical Garden is having a harvest festival, complete with pumpkin-carving demonstrations and potting clinics. 10/9, 10, 11 from 10 to 5 (220-8700). \$2.50, adults; 75¢ for children.

AUTHORS, ACTORS AND ARTISTS—Jules Feiffer, author of *Carnal Knowledge* and *Popeye*, will speak at the Bruno Walter Auditorium, Library for the Performing Arts, Lincoln Center (557-4725). 10/7 at 8. \$6. 175 New Artists at Madison Sq. Garden. (807-1403). 10/8 12:30-10 p.m.; 10/9, 10, 11-10; 10/11, 11-8. \$3.75. Victorian Antiques Festival at the Armory, 67th and Park. 10/8-10/17, daily 1-10 p.m., Sun. 1-6 p.m. \$5. Storytellers Susan Danoff and Lillian Oppenheimer host "An Evening of Jewish Stories." 10/10 at 5, Origami Center, 31 Union Sq. West. Children free; adults \$3. Eugene Becker, of Concertum, and the Aeolian Chamber Music Ensemble will give a lecture-concert at the Center for Performing Arts, Lehman College, Bedford Park Boulevard West, the Bronx (960-8211). 10/8 at noon. Free. John Ford Noonan, author of *A Couple of White Chicks Sitting Around Talking* and other plays will read selections from his work at the West Side Y, 5 W. 63rd St. (787-4400). 10/7 at 8. \$4.50. "The New Deal and the Arts: Lessons for the 80's" is the subject of an all-day forum at Columbia University, Altshul Auditorium, 420 W. 118th St. (280-4331). 10/5, 9:30-5. Free. The forum coincides with the opening of a WPA photography exhibit in the Rotunda of Low Memorial Library on Columbia's Morningside Heights campus and "The Roosevelt Special," a traveling museum of FDR memorabilia, at Columbia, north side of W. 116th St., near Amsterdam Ave. (914-473-8151). See this FDR special 10/5, 10/6, 9-5. The art exhibitions are free. Vittorio Gregotti will speak on the history, traditions and future of *Casabella*, the architectural magazine. 10/5 at 6:30, Urban Center, 457 Madison Ave. (753-1722). \$5.

GEORGE CARLIN—The comedian in concert. Carnegie Hall, 10/10 at 8:30. \$8-\$17.50.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). \$3.90; children, \$2.

Tours

BROOKLYN BIKE TOUR—See Sheepshead Bay, and Brooklyn College. 10/10 at 1. Meet at Grand Army Plaza. \$1.

CENTRAL PARK TOUR—"The Original Children's Section." Meet at the Dairy, 65th St. between the Zoo and the Carousel; move on to the Kinderberg and the Ballplayers' House. 10/10 at 2. Free.

BRICK AND BROWNSTONE ON THE HUDSON—Tour with the Museum of the City of New York (534-1672). 10/10 at 1:30. Meet at the Chelsea Hotel, 222 W. 23rd St. \$5.

MUNICIPAL ART SOCIETY TOURS—10/9, 10 at 2: The Brooklyn Promenade has the oldest stained-glass windows in America and some of the newest restorations. Meet at Borough Hall, Fulton and Court Sts., Brooklyn (935-3960). \$5.

WEST SIDE PARKS—Tour with the West Side YMCA, 5 W. 63rd St. 10/9 at 11 a.m. \$5, reservations required (787-6557).

SMALL JOURNEYS—(689-4076). Feel the beat of 42nd St. Meet at the NW corner of 42nd St. and First Ave., 10/9 at 2. \$5.

UPPER-EAST-SIDE TEMPLES AND CHURCHES—Tour with the Yorkville Catholic-Jewish Council (472-1823 evenings). 10/10 at 1. Free.

PARKS TOURS, in the boroughs, led by the Urban Park Rangers. All are free. Bronx (822-4336): 10/8, Riverdale Park Nighttime Experience. Meet at 7:30, 232nd St. and Palisades Ave. 10/10, Edgar Allan Poe, the Man, the Park, the Cottage. Meet at 1, Poe Park Bandstand, Grand Concourse at Kings Bridge Rd. Brooklyn: 10/9, Stable tour and riding demonstration. Meet at 9 a.m., Prospect Park Children's Farm. Reservations required (965-6586). 10/9, Watercolors in Prospect Park. After a short walking tour, sketch what you see. Meet at 11, Children's Farm, near the Zoo. Manhattan: 10/5, Central Park on horseback. "Bridges and Arches." Reserve your horse at Claremont Riding Stable (724-5101). \$16 per hour. 6 p.m.

SLOANE HOUSE Y—Walking tours from the Y, 356 W. 34th St. (760-5850). 10/7 at 6: Greenwich Village \$1.

LOWER EAST SIDE, "Home of the Immigrants." Tour with New York Walk-About, 10/10 at 11 or 2. (582-3460). Meet on SW corner of Chrystie and Grand St. \$4.

REGULARLY SCHEDULED TOURS—Forage for your food, in nature walks with Madeline Greenberg, to identify and gather wild foods. Sun. day trips, \$7 (674-8742). Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. \$22. Reservations a must. Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). \$5. Downtown Walk, from 127 John St., Mon.-Fri. at 10; \$10. Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075. Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free. Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. \$4.75, students/seniors \$3.75, children \$2.65. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). Each Thurs. at 11 a.m.: Oakland Lake walks. Sat. at 1: Woodland walk. \$1. Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 and 4, from Administration Bldg. Visits to National Landmark buildings. Free. Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: \$2, seniors \$1, under 14 free. Tour, free.

Sports

FOOTBALL—If the schedule is back to normal, the following are regularly scheduled games. Giants at Giants Stadium, Meadowlands, E. Rutherford, N.J. (201-935-8222). \$11-\$14. 10/10 at 1, vs. St. Louis. Jets, at Shea Stadium, Flushing (421-6600). \$10-\$14. 10/10 at 4, vs. Denver.

HOCKEY—Rangers, Madison Square Garden (563-8000). \$6-\$17. 10/7 at 7:30 vs. Washington Capitals. Islanders, Nassau Coliseum (516-794-4100). \$20, \$17, \$13. Next home game: 10/14 at 8:05 vs. Pittsburgh.

WALL STREET RUN, 5K—10/6, starts at Chase Manhattan Plaza (William and Cedar Sts.) at 5:30. Call N.Y. Heart Assoc. for information (661-5335).

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (641-4700). Daily ex. Tues. Post time 1: Sun. 1:05. \$2. Roosevelt Raceway, Westbury, L.I. Trotting races nightly ex. Sun., post time at 8. \$2.25, \$3.25 (516-222-2000).

Children

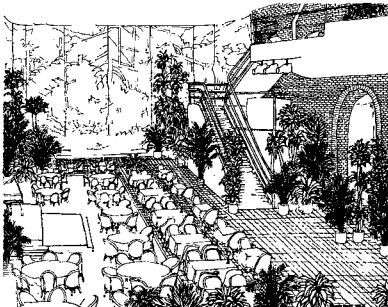
CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). \$3.; adults \$4.50.

TALES OF CHELM, Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 or 3. \$5.

PINOCCHIO, by the Nicolo Marionettes. Wooden puppets act out this charming fairy tale. Sundays at 1, Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). \$3.

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7 Days • 5:30 to 12

OTHER EVENTS

CHILDREN'S FILMS, N.Y. Public Library, Muhlenberg Branch, 209 W. 23rd St. (924-1585). 10/15 at 4. Shorts: "Winter of the Witch," "Loon's Necklace," and "Why the Sun and the Moon Live in the Sky." Free.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtard Playhouse, 39 Grove St. "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. Reservations are a must (765-9540). \$3.50.

FEENIE THE ANT, at Brooklyn Public Library, Grand Army Plaza. Admission to the exhibit is free.

THE HEIGHTS PLAYERS, "Tinker Tom and the Magical Grannies." See Hal Lynch's book put to music, 26 Willow Place, Brooklyn (237-2752). Sat. and Sun. at 2. \$3.

WOODCARVING AND EMBROIDERY WORKSHOPS, at the Ukrainian Museum, 203 Second Ave., at 13th St. (228-0110). Sat. at 1. Children aged 10-16, free.

PEGASUS PRODUCTIONS, "The Legend of Sleepy Hollow" and "Sorcerer's Apprentice." 10/10 at 1 or 3. Whitman Theatre, Brooklyn College Center for the Performing Arts, Campus Road and Hillel Place (462-3525). \$3.50.

MICHAEL TAUBENSLAG PRODUCTIONS—Musical comedies "Puss in Boots" at 1, "Jack and the Beanstalk" at 2:30. 10/10, Jan Hus Playhouse, 351 E. 74th St. (772-9120). \$3.

ON STAGE, CHILDREN!—"You + Me = We" is a collage of songs, poems and stories. Saturdays at 1:30 or 3:30, Hartley House Theater, 413 W. 46th St. (246-9872). \$2.50; Adults \$3.50.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. (559-4259). 10/9 at 11 a.m., "Theo the Magician." Free.

PUPPET PLAYHOUSE—Fireboat House, 130 East End Ave. at the foot of Carl Shurz Park and 89th St. (289-2110). Puppeteer Rod Young & Marionettes. 10/9 at 1:30. \$2.

LITTLE MOOFY PUPPETOIDS PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. (691-8930). Sat. at 1:30. \$1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 30 W. 13th St. (675-6677). \$3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30 or 4. (also 10/11). \$4 (reservations required; all adults must be with a child).

THE APPLE DUMPLING GANG, Film at Sarah Lawrence College, Glen Washington Rd. and Kimball Ave., Bronxville (914-337-0700). 10/10 at 2. Children under 8 must be accompanied by adult. \$2.

CHILDREN'S "NIGHTCLUB" REVUE—"Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. \$4 minimum, \$2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Tues.-Fri. 11-5 Sat. Multimedia museum. Games, demonstrations, etc. All Books/None Paper. Workshops at 1 or 3: 10/9, Japanese Fold-Out Books. \$2. for children; \$3. for adults; weekdays, \$1 for children; \$2 for adults. 10/10 at 1:30 or 3:30, short films: "Sesame Street," "This Is Your Museum," and "Hot Stuff."

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3. Jim Arnosky will talk about Drawing from Nature, 10/9 at 3. Ashley Brian beats out African folk tales, 10/10 at 3.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st-6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free. Workshops, library, learning exhibits; daily special activities.

QUEENS MUSEUM, Flushing Meadow, Flushing (592-2405). Museum Hours: Tue.-Sat. 10-5. Sun. 1-5. Drop-in arts and crafts at 1:30, Sun. Pay-what-you-wish.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults \$1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. 10/9 at 1:30: "Apple Star," with cider after the film. 10/10 at 1:30: "Mr. Frog Went A-Courting" and "The Owl Who Married a Goose."

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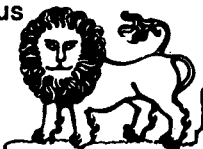
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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music **Folk Fone** 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/8, 9, The Hugh Lawson Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 10/4, Alva Nelson with Apparitions. 10/5-10, Mingus Dynasty. 10/11, Joan Cartwright. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 10/8, 9, Dave Valentin. 10/10, Teruo Nakamura & the Rising Sun Band. 10/11, George Winston; Alex de Grassi; Scott Cossu; Michael Hedges. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9, 10, & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter Wed.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 10/7, The Gridlock String Band. 10/9, Out to Lunch. Shows at 8:15. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/5-17, Stan Getz with Jim McNeely, Marc Johnson and Victor Lewis, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 10/5, The Adams-McDowell Band. 10/6, Incognito. 10/7, Beau Jest. 10/8, The Rousers. 10/9, Nightmare Alley. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/4, 11, Bob Cunningham and Bross Townsend. 10/5-9, Carmen Lundy. 10/10, Andy Bey. 10/12-16, Jorge Dalto. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, The Scott Hardy Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 10/5, Those Gennaro Sisters. 10/7, 14, Mandel & Lydon. 10/9, The Outcasts. AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Ludd Wol-din Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 10/5-9, pianist John Hicks with Walter Booker on bass. Sun. & Mon. pianist Fred Hersch with Marc Johnson on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 10/4, 5, Julius Hemphill Quartet. 10/6, 7, Steve Kuhn Quartet with Sheila Jordan. 10/8, 9, Gary Burton Quartet. 10/10, Pete 'La Roca' Septet. 10/11, Anthony Davis Quintet. 10/12-16, Old & New Dreams. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 10/9, Mel Torme sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/23, "Margaret Whiting: Hooked on Merman,"

two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 10/9, Lola Dunn with Mark Elf on guitar and Jimmie Jefferson on bass. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 10/8, 9, Kenny Rankin. 10/10, Jazz Jam featuring Denny Mousse & friends. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 10/4, 11, Lynn Welshman Tentet. 10/5, Rene McLean. 10/6, Phil Markowitz with Eddie Gomez, Al Foster. 10/7-10, Slide Hampton's World of Trombones. 10/12, Ed Palermo Big Band. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/4, 5, Debbie Whiting. 10/6, Billy Scott. 10/7, Doug McCormick. 10/8, LaZoo. 10/9, Raun MacKinnan. 10/10, Cherry Vanilla. 10/11, Transwave. 10/12, Diane Bulgarelli. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 10/5, 12, Afro-Cuban Jazz with Daniel Ponce. 10/8, 9, Roswell Rudd and the Flexible Flyers with Barry Altschul, Beaver Harris, Chris Rudd, & Sheila Jordan.

STAR AND GARTER—105 W. 13th St., 242-3166. 10/8, 9, Connie Fredericks with Oscar Maxwell on piano. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 10/4, 11, Howard Johnson & Gravity. 10/5-9, Sonny Fortune Quintet. 10/10, Thiago de Mello & Amazon. 10/12-16, Louie Bellson. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. 10/5-16, Chris Calloway sings, Tues.-Sat. at 10 & midnight (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 10/8-30, blues singer Charles Brown, Tues.-Sat. at 9, 10:30 & 12:30. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 10/4, Mongo and La Sensual with trumpet soloist Ted Curson. 10/11, Tito Puente and his Latin/Jazz Ensemble, Roberto Roena & Adalberto Santiago. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 10/4, Mel Lewis Big Band. 10/5-10, Phil Woods Quartet. 10/12-17, Johnny Griffin Quartet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 10/6-10, Monk's Music with Dick Katz. 10/11-14, Lenny Popkin; Connie Crothers Quartet. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 10/4, Pearl Studs. 10/5, N.Y. Swing Extravaganza. 10/6, Manhattan Rhythm Kings; Eight to the Bar. 10/7, Euphoria Orchestra. 10/8, 9, Swing Fever. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 10/4, New Riders of the Purple Sage; John Bayley. 10/6, 7, Roger McGuinn. 10/11, The Osmond Brothers. 10/12, Robert Gordon; Memphis Rockabillies. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 10/4-6, Hi Lonesome. 10/7-9, Steel Angel. 10/10, Southern Cookin'. 10/11, 12, N.Y. Frets. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/9, comedian-impressionist George Kirby, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & mid-night. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Ellysée Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge, Wed.-Sat. at 10, by comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., mentalist Marvin Bakalar with comedian Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 10/4-16, Glen Covington Trio alternating with singer-pianist Tommy Furtado, nightly except Sun. AE, CB, DC, MC, V.

THE PALACE—110 E. 14th St., 473-4100. New nightclub-cabaret-restaurant in the landmark building that once housed Luchow's. Lively disco nightly from 8-4 a.m. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous show-girls, exotic production numbers, and specialty acts. Nightly at 9:30 & 11:30. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 10/5, Ed Dixon. 10/6-9, Herb & Potato. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "A Night at the Movies" with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite**: An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 10/4-7 at 8:30, Eileen Fulton. 10/4-16 at 11, Marcia Lewis. AE, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 10/6-23, comedienne Jo Ann Dearing, Wed.-Thurs. at 10:30, Fri. & Sat. at 11:30. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 10/5-9, Phyllis Diller with Karen Mason and Brian Lasser. 10/12-23, Liliane Montevicchi. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, "Live from Altoona..." a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, "Forbidden Broadway", a musical comedy satire. 10/5, Kathleen Myers. 10/6, Animal Crackers. 10/7, Craig Vandenburgh. Shows at 11:30. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "Broadway Follies" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room**: Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Caliente with Jina Jaina and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 11 a.m. AE, DC, CB.

S.P.O.R.—133 Mulberry St., 925-3120. Upstairs: "That's Entertainment!" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 10/4 *Rats* - a musical revue. 10/6, Norman Bergen. 10/8, Belles Jests, 10/13, Fromage a Trois. Shows Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. *Saratoga*: Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Thru 10/9, pianist Peter Nero Tues.-Sat., 9:45 & 11:45. 10/12-30, pianist Joe Bushkin. **Bemelmans Bar**: Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's**: Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. *Mirage*: Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. *Sybils*: Thru 10/23, Carleton T. Jones with the John Pizzarelli Quartet, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. *Hurlingham's*: Pianist Ruth Andrews Fri.-Tues. 6-11. Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. *Barclay Terrace*: Pianist-composer Irving Fields plays Mon. - Fri. from 5:30 - 10:30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. The Cafe: The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room**: Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. *Caffe Fontana*: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. *Rainier's*: Exquisite restaurant with singer-pianist Daryl Sherman entertaining Mon.-Sat. from 7:30-11:30. *La Ronde*: Cabaret-show lounge, 10/4-30, Denise Clemente, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. *Le Petit Cafe*: Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. *King Cole Room*: Thru 10/23, Steve Allen in *Seymour Glick Is Alive But Sick* with Erick Devine, Barbara Heuman, Stephen Pender and Julie Sheppard. *Grill*: Thru 10/9, pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. *Astor's*: Pianist Tommy Furtado, Mon.-Sat. 5-8. Disco from 8:30. Thru 10/23, Karl & Mary Keller from 9 - 1 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. *Jimmy La Grange Room*: Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. *Peacock Alley*: Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. *Hideaway*: Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkins returns, Mon.-Fri., 9-midnight. AE, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. 10/5-9, Albert Dailey. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant 10/4-16, Rio Clemente, Mon.-Sat. from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Berri Blair in the lounge, Tues.-Sat. from 7. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat., 11:30 to closing. AE, DC.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9 Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing, Wed.-Sat. from 7:30-midnight. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Wed.-Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

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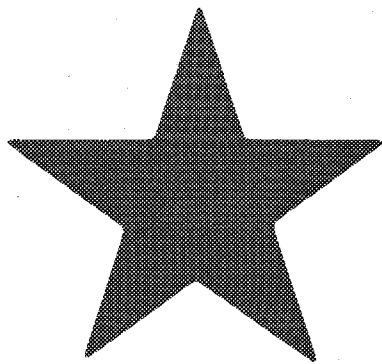
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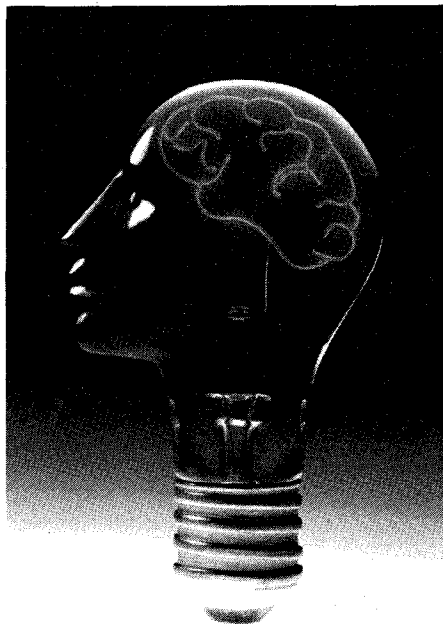
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RADIO HIGHLIGHTS

Wed., Oct. 6

3:00/WNCN—**Schubert:** Piano Sonata in c, Op. posth. (Arrau).
WNYC—Elgar: Incidental Music to Starlight Express.
4:00/WNCN—**Vivaldi:** Violin Cto in g, Op. 6, #1 (Carmirelli, I Musici).
5:00/WNCN—**Milhaud:** Scaramouche: Suite for Pianos (Eden, Tamir).
5:06/WQXR-AM/FM—**Mozart:** Toy Sym.
6:00/WNCN—**Stravinsky:** Renard (Shirley, Driscoll, Murphy, Gramm/Stravinsky).
6:30/WNYC—**Copland:** Piano Qt (Copland, Juilliard).
8:00/WNYC—**Rodgers, Harburg:** Forgotten Songs From Hollywood & Tin Pan Alley (Whiteman, Waring).
9:00/WNCN—**Boccherini:** Sym #3 in C, Op. 12 (Leppard).
10:00/WNCN—**Stravinsky:** Chamber Orch Cto in E-Flat "Dumbarton Oaks" (Alexander, Oliver, Visser/Haitink).
11:00/WNCN—**Corelli:** Violin & Continuo Sonata in D, Op. 5, #1 (Melkus, Dreyfus, Atmacayan).
WNYC—Szymanowski: Metopes for Piano Solo (Jones).

Thu., Oct. 7

3:00/WNCN—**Albeniz:** Navarra (Batiz).
4:00/WNCN—**Soler:** Harpsichord Sonata in a (Kipnis).
5:00/WKCR—**Opera Topics:** 1982 American Opera Auditions.
WNCN—Handel: Flute & Continuo Sonata in C, Op. 1, #7 (Krainis, Courant, Chessid).
5:06/WQXR-AM/FM—**Griffes:** The Pleasure Dome of Kublai Khan.
6:00/WNCN—**Prokofiev:** Piano Sonata #7 in B-Flat, Op. 83 (Pollini).
7:00/WNCN—**Billings:** Anthem for Thanksgiving: O Praise the Lord of Heaven (Western Wind Vocal Ensemble).
7:06/WQXR-AM/FM—**Orpheus Chamber Ensemble:** live.
8:00/WNCN—**Bach:** Orchestral Suite #3 in D (Harnoncourt).
8:06/WQXR-AM/FM—**Strauss:** Der Rosenkavalier (Kanawa, Blegen, Troyanos, Pavarotti, Moll/Levine).
11:00/WNCN—**Brahms:** Clarinet & Piano Sonata in f, Op. 120, #1 (Stoltzman, Goode).
WNYC—Billings: Songs (Western Wind).

Fri., Oct. 8

3:00/WNCN—**Brull:** Piano Cto #2 in C (Cooper/Deaky).
4:00/WNCN—**Liszt:** Hungarian Rhapsody #10 in E (Rosen).
5:00/WNCN—**Geminiani:** Cto Grosso in B-Flat, Op. 3, #5 (Angerer).
5:06/WQXR-AM/FM—**Elgar:** The Crown of India: Dance.
6:00/WNCN—**Reicha:** Sym in E-Flat (Prague Chamber Orch).
6:30/WNYC—**Smetana:** Beyond the Bartered Bride.
7:30/WNYC—**Puccini:** Turandot (Kelm, Martinucci, Daniels, Langan, Woodman, Gordon, Green, Albert/Chung).
8:00/WNCN—**Telemann:** Qt in G (Aulos Ensemble).
8:06/WQXR-AM/FM—**Beethoven:** Violin Cto in D.
9:00/WNCN—**Berlioz:** Beatrice et Benedict (Eda-Pierra, Baker, Watts, Tear, Allen, Bastin, Lloyd/Davis).
9:06/WQXR-AM/FM—**Schumann:** Piano & Orch Cto in a, Op. 54 (Perahia/Muti).
11:00/WNCN—**Haydn:** Piano Trio #18 in G (Beaux Arts Trio).
WNYC—Music from Scandinavia.

Sat., Oct. 9

10:00 a.m./WNCN—**Bach:** Partita for Harpsichord #5 in G (Weissenberg).
10:06 a.m./WQXR-AM/FM—**Scarlatti:** Cto Grosso #5 in d.
11:00 a.m./WNCN—**Gould:** Philharmonic Waltzes (Gould).
12:00/WNYC—**Walton:** Belshazzar's Feast; McMillan: Blanche comme la neige; Poulenc: Cto for Organ, Strings & Timpani (A. Davis). Gala Opening of Roy Thomson Hall, with the Toronto Sym.
12:06/WQXR-AM/FM—**Couperin:** Cto #9.
1:00/WNCN—**Rachmaninov:** Piano Cto #3 in d, Op. 30 (Ohlsson/Kojian).
2:06/WQXR-AM/FM—**Janacek:** Katia Kabanova.
3:00/WNCN—**Grieg:** Holberg Suite, Op. 40 (Somary).
5:00/WNCN—**C. Stamitz:** Violin Cto (Prokop/Sadlo).
5:06/WQXR-AM/FM—**Delius:** Sleigh Ride.
6:00/WNCN—**Saint-Saens:** Allegro Appassionato for Cello & Orch, Op. 43 (Tortelier/Fremaux).
6:30/WQXR-AM/FM—**Henze:** L'Autunno.

7:00/WNCN—**Szymanowski:** Sym #2 in B-Flat, Op. 19 (Dorati).
8:06/WQXR-AM/FM—**Hovhaness:** Suite for Flute & Harp, Op. 245.
9:00/WNCN—**Webern:** 6 Pieces for Orch, Op. 6 (Abbado). Live.
9:06/WQXR-AM/FM—**Rachmaninoff:** Piano Cto #3 (Weissenberg/Chaillly).
11:00/WNYC—**Bertolt Brecht's Baal** & other works performed by David Bowie.

Sun., Oct. 10

10:00 a.m./WNCN—**Haydn:** Guitar Cto #4 in F (Lagoya/Rampal).
10:06 a.m./WQXR-AM/FM—**Holst:** The Perfect Fool.
11:00 a.m./WNCN—**Telemann:** Ov in D (Bruggen).
12:00/WNCN—**Schoenberg:** Chamber Sym #1 in E, Op. 9 (Schuller).
1:00/WNCN—**Stravinsky:** Sym of Psalms (Araiza/Abbado).
3:00/WNCN—**Liszt:** Annees de pelerinage, Troisieme Annee: Les Jeux d'eaux a la Villa d'Este (Arrau).
3:06/WQXR-AM/FM—**Donizetti:** English Horn Concertino in G (Stacy/Mehta).
5:00/WNCN—**Sibelius:** Sym #1 in e, Op. 39 (Karajan).
5:06/WQXR-AM/FM—**A Flock of Flutists:** Jean-Pierre Rampal, Julius Baker, Jeanne Baxtresser.
6:00/WNCN—**Verdi:** La Traviata: Di Provenza il (Thomas).
WNYC—Franck: Piano Trio in f-sharp (Hoch, Harada, Swensen, Nickrenz, Rosen, Thibaudet, Cooper).
7:00/WNCN—**Vivaldi:** Orlando Furioso (de Los Angeles, Horne, Valentini-Terranzi, Gonzales, Kozma, Bruscantini, Zaccaria/Scimone).
7:06/WQXR-AM/FM—**Schumann:** Papillons, Op. 2.
8:00/WNYC—**Haydn:** Mass #12 in B-Flat (Lanckester).
8:06/WQXR-AM/FM—**Mozart:** The Marriage of Figaro.
10:00/WNYC—**Wyner:** On This Most Voluptuous Night (Larson, Martin, Clevenger, Kang, I. Kavafian, Phillips, Ohyama, Eddy, Rosen, Schub, Wyner, Auer).

Mon., Oct. 11

3:00/WNCN—**Albeniz:** Iberia: El Corpus en

Sevilla (Gould).
4:00/WNCN—**Brahms:** Piano Trio #3 in c, Op. 101 (Beaux Arts Trio).
5:06/WQXR-AM/FM—**Chabrier:** Souvenirs de Munich.
6:00/WNCN—**Poulenc:** Bleuet, poem by Apollinaire (Gedda, Baldwin).
6:30/WNYC—**Porter, Gershwin:** Songs arranged for the Piano (Hutchinson).
7:06/WQXR-AM/FM—**Mendelssohn:** Violin Cto in D.
8:00/WNCN—**J. Strauss Jr.:** Roses From the South Waltz, Op. 388 (Horenstein).
WNYC—Glass: Music with Changing Parts (Glass Ensemble).
9:00/WNCN—**Prokofiev:** Piano Sonata #7 in B-Flat, Op. 83 (Dichter). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—**Beethoven:** Piano Cto #4 in G, Op. 58 (Frager/Masur).
10:00/WNYC—**Hindemith:** Horn Sonata (Penzel, Laugs).
11:00/WNCN—**Mozart:** Qt in E-Flat (Gerecz, Lesueur, Grumiaux Trio).

Tue., Oct. 12

3:00/WNCN—**Boyce:** Cto Grosso in b (Stevens).
WNYC—Arthur Berger, composer.
4:00/WNCN—**Chopin:** Nocturne in B, Op. 9, #3 (Weissenberg).
5:00/WNCN—**Falla:** Fantasia Betica (Richard).
5:06/WQXR-AM/FM—**Wieniawski:** Polonaise Brillante in D, Op. 4.
6:00/WNCN—**Gliere:** Red Poppy: Russian Sailors' Dance (Ormandy).
6:30/WNYC—**Goldmark:** Violin Cto (Millstein).
7:00/WNCN—**Vaughan Williams:** Cto Accademico for Violin & Strings in d (Grumlikova/Maag).
8:00/WNCN—**Brahms:** 2 Intermezzi. Live from WNCN's performance studio.
8:00/WNYC—**Milhaud:** Suite francaise (Fennell).
8:06/WQXR-AM/FM—**Vieuxtemps:** Violin Cto #4 in d.
9:06/WQXR-AM/FM—**Bruch:** Violin Cto #1 in G, Op. 26.
9:30/WNCN—**Gottlieb:** Downtown Blues for Uptown Halls (Ariel Ensemble).
11:00/WNCN—**Brahms:** German Folk Songs #31-42 (Schwarzkopf, Fischer-Dieskau, Moore).

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Mon, Tue/Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu, Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
H Fri/Commodores in Concert
Tue/Movie: The Adventures of the Wilderness Family

6:25
7 Listen and Learn

6:30
2 Wed-Fri/Captain Kangaroo
Mon, Tue/News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Wed/Trilogy: Three Classic Tales in the Magic of Claymation
Thu, Mon/Wild Babies

7:00
2 Morning

4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Fri/Inside the NFL
S Wed/Movie: Young and Free

7:30
9 Jim Bakker
11 Pink Panther
H Thu/Video Jukebox
Mon/Talking
Sex... With your Kids
S Fri/Movie: Heartland
Wed/Movie: The Hunter
Thu/Jonathan Winters
Mon/Showtime Short Picks

8:00
11 MGM Cartoon Festival
Mon/Inside Albany
H Wed/Movie: Legend of the Wild
Thu/Movie: Bear Island
Fri/Movie: Circle of Two
Mon/Movie: Spirit of the Wind
Tue/Movie: Circle of Two
S Thu/Movie: Looker
Fri/Bobby Vinton
Mon/Jonathan Winters
Tue/Movie: The Hunter

8:30
5 Flintstones
S Wed, Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality

Tue/N.Y. Report
11 Josie and the Pussycats
S Mon/Stoned

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Flipper
S Fri/Laff-a-Thon

9:30
2 Jokers Wild
5 Dr. Ruth
7 Good Morning New York
11 Gentle Ben

S Wed, Fri, Mon/Aerobicize

10:00
2 Wed-Fri/One Day at a Time
Mon, Tue/\$25,000 Pyramid
4 Diff'rent Strokes
5 Tom Cottle
9 Romper Room
11 Civic Programming
H Wed/Movie: The Adventures of the Wilderness Family
Thu/Portrait of a Rebel: Margaret Sanger
Fri/Movie: Green Ice

Mon/Movie: The Private Eyes
Tue/Movie: One on One
S Wed/Movie: The Little Hut
Thu/Movie: Sunday in New York
Fri/Movie: Forever Darling
Mon/Movie: Tunnel of Love
Tue/Movie: The Loved One

10:30
2 Wed-Fri/Alice
Mon, Tue/Child's Play
4 Wheel of Fortune
5 Hour Magazine
7 So You Think You Got Troubles?!
H Wed, Tue/Movie: The Clowns
Thu/Movie: Arthur
Fri/Movie: Zorro the Gay Blade
Mon/Movie: I Vitelloni

11:00
2 Price Is Right
4 Texas
7 Love Boat
9 Tic Tac Dough
11 Odd Couple

11:30
5 My Three Sons
9 In Search of
11 Candid Camera
Mon/Camelot
S Wed/Morning's at Seven
Fri/Fractured Flickers

12 NOON
2 Wed-Fri, Mon/Tattletales
Tue/World of People
4 Doctors
5 Waltons
7 Family Feud

9 News
11 Wed-Fri, Tue/Good Times
Mon/Columbus Day Parade
H Wed/Stepping Out: The Debolts Grow Up
Thu/Movie: Spirit of the Wind
Fri/Camelot
Tue/Commodores in Concert
S Thu/Movie: First Family
Fri/Movie: Blood Brothers
Mon, Tue/Romance

12:30
2 Young the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Wed-Fri, Tue/Inn Midday Edition
S Mon/Movie: The Club
Tue/Movie: Arthur

1:00
4 Days of Our Lives
5 Midday
7 All My Children
9 Wed/Movie: Pony Express (1953)
Charlton Heston, Rhonda Fleming. The history of the mail route.
Thu/Movie: Those Redheads From Seattle (1953). Rhonda Fleming, Gene Barry. Alaska gold rush musical.

Fri/Movie: Wild Is the Wind (1957)
Anna Magnani, Anthony Quinn. George Cukor's Western soap opera.
Mon/Movie: Christopher Columbus (1949). Fredric March, Florence Elridge. Informative bio of the great explorer on his memorial day.

Tue/Movie: Crosswinds (1951)
John Payne, Rhonda Fleming. Adventure and romance in the wilds of New Guinea.
11 Wed-Fri, Tue/700 Club
H Wed/Taling Sex... With your kids
Tue/Movie: Arthur

1:30
2 As the World Turns
11 Wed/Movie: Lion of the Desert

2:00
4 Another World
5 News

7 One Life to Live
11 Wed, Thu, Tue/Magic Garden
Fri/Big Blue Marble
H Thu/Movie: The Private Eyes
Mon/Portrait of a Rebel: Margaret Sanger
S Wed-Fri/Aerobicize
Thu/Jenny Koo Koo

2:10
5 Popeye & Friends

2:15
S Mon/Aerobicize

2:30
2 Capitol
11 Wed-Fri, Tue/Krofft Superstars
H Fri/Movie: Circle of Two
S Wed/Movie: Heartland
Thu/Wild Babies
Fri/Movie: The Little Dragons
Mon/Movie: The Little Hut
Tue/Movie: The Hunter

3:00
2 Guiding Light
4 Fantasy
5 World's Greatest Cartoon Show
7 General Hospital
9 Bonanza
11 Wed-Fri, Tue/Tom and Jerry
H Tue/Movie: Circle of Two

3:30
11 Mon/Tom and Jerry
H Thu/Movie: Bear Island
S Thu/Movie: Spirit of the Wind

4:00
2 Wed-Fri, Mon/Barnaby Jones
Tue/Tattletales
4 Romance Theatre
7 Edge of Night
9 Soap World
11 Scooby Doo
13 Sesame Street
H Mon/Stepping Out: The Debolts Grow Up
S Fri/Movie: Black Beauty
Mon/Showtime Short Picks

4:20
2 Tue/CBS Afternoon Playhouse: Help Wanted.

4 More Real People
5 What's Happening
7 People's Court
9 Wed/Movie: Ripped Off (1974)
Robert Blake, Ernest Borgnine. A boxer is wrongly accused of murdering his manager.
Thu/Movie: Tribes (1970). Darren McGavin, Jan-Michael Vincent. Curious Vietnam era drama.

Fri/Movie: Last Summer (1969)
Barbara Hershey, Richard Thomas. Morbid but interesting drama of vicious teenagers on Fire Island.
Mon/Movie: Mysterious Island (1961). Joan Greenwood, Michael Craig. Entertaining Jules Verne fantasy with lots of special effects.

Tue/Movie: Fantastic Voyage (1966)
Stephen Boyd, Raquel Welch. Unusually imaginative fantasy drama about a journey inside a man's body.
11 Pink Panther
H Wed/Consumer Reports Presents
Fri/Kamikaze: Mission of Death
S Wed, Mon/Stoned
Tue/Movie: The Little Dragons

5:00
2 4 7 News
5 Charlie's Angels
11 Little House on the Prairie

13 Mister Rogers' Neighborhood
H Wed/Movie: Strange Creatures of the Night
Fri/Movie: Who Has Seen the Wind?
Mon/Movie: Trilogy: Three Classic Tales in the Magic of Claymation
Tue/Movie: The Adventures of the Wilderness family

5:30
2 Tue/News
13 Electric Company
H Thu/The Cop and the Anthem
S Wed/Showtime Short Picks
Thu/Movie: Sphinx
Mon/Jonathan Winters

Evening, Oct. 6-8 and 11-12

Wed., Oct. 6

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health

81 Brooklyn College Presents
H Trilogy: Three Classic Tales in the Magic of Claymation
S Movie: The Hunter

6:30
5 WKRP in Cincinnati
7 News
11 Barney Miller
13 N.J. Nightly News
21 Photo Show

81 City Comment
6:45
81 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy

81 Righteous Apples
7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Inside Business
Today
31 The Price of the

Union
H Yesteryear... 1933
8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 Movie: The Trouble With Women (1971)
Burt Reynolds, Richard

Anderson. Detective story.
11 Movie: The Great Bank Robbery (1969)
Zero Mostel, Kim Novak. Poorly done Western spoof.
13 Previn and the Pittsburgh
21 All Creatures Great and Small
11 Movie: An Eye for an Eye

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I certify that the statements made by me above are correct and complete.

(Signed) Cathleen P. Black,
Publisher

Jennifer: I'm sorry! I'm sorry! I'm sorry!
There, I said it! Love, Oliver.

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TELEVISION

5 Morning's at Seven
W Movie: 8 1/2

8:30
5 Carol Burnett
H Movie: First Monday in October

8:40
5 In the Event Anyone Disappears

9:00
2 Alice
4 Facts of Life
5 Merv Show
7 TV Movie: Money on the Side (1982). Karen Valentine, Jamie Lee Curtis, Linda Purl.
13 The Case of Dashiell Hammett
21 Alfred Hitchcock Presents
31 Humanities Through the Arts

9:30
2 Filthy Rich
4 Family Ties
21 Doctor in the House
31 Understanding Human Behavior

10:00
2 Tucker's Witch
4 Quincy
5 11 News
7 Dynasty
9 Meet the Mayors
13 Paper Chase
21 To the Manor Born
31 Japan: Living/Changing Tradition
H Movie: Passe Ton Bac D'Abord

10:15
H Rich Little

10:30
9 Nine on New Jersey
11 Metropolitan Report
21 Butterflies
31 It's Everybody's Business
W Movie: Emily
W Movie: Fellini's Satyricon

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Dick Cavett
21 Inside Business
Today
31 Focus on Society

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Masterpiece Theatre: Testament of Youth
21 Captioned News
31 American Story
H Movie: Arthur

12 MIDNIGHT
2 TV Movie: No Other Lover (1979). Richard Thomas, Julie Kavner.
7 Love Boat
21 Latent
H Movie: Melvin and Howard
S Movie: Private Lessons

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked for It
11 Star Trek
W Movie: I Vitelloni

1:00
9 Psychic Phenomena

1:10
H Movie: The Jazz Singer

1:25
7 Movie: The Big Bounce (1969). Ryan O'Neal, Leigh Taylor-Young.

1:30
2 4 11 News
5 Hogan's Heroes
S Movie: Fade to Black

2:00
5 Movie: It's in the Bag (1945). Fred Allen, William Bendix. Pleasant comedy of greed.
9 Joe Franklin
11 Movie: The Daring Dobermans (1973). Charles Knox Robinson, Tim Considine. Amazing stunts with trained dogs in routine story.

2:30
4 Uncle Floyd

3:00
4 Mary Tyler Moore
9 Movie: The Blazing Forest (1952). John Payne, Agnes Moorehead. Dull logging adventure and romance.

3:10
H Movie: The Irishman

3:15
S Showtime Short Picks

3:20
7 News

3:30
4 Here's Lucy

3:50
5 Love American Style

4:00
11 Best of Groucho
S Movie: Emily

4:30
11 Abbott and Costello

4:55
H Movie: Arthur

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations
S Movie: Heartland

Thu., Oct. 7

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health
31 N.Y.U. Broadcast Lab

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jefferies
13 Nightly Business Report
31 New Voice
H Video Jukebox

7:30
2 Muppets
4 Family Feud

5 All in the Family
7 So You Think You Got Troubles?!!
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Shades: Shirley Chisholm
H Inside the NFL
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 Movie: Rage (1966). Glenn Ford, Stella Stevens. A man is bitten by a rabid dog far away from a vaccine cure.
11 Movie: The Grissom Gang (1971). Kim Darby, Tony Musante. Unusual Robert Aldrich kidnapping drama.
13 Live From the Met: Der Rosenkavalier
21 Long Island Speak-Out
31 Say Brother
H Movie: Loulou
S Movie: First Family
W Movie: Beyond the Door II

8:30
5 Carol Burnett
7 Star of the Family
31 Afro-American Perspective
H Movie: The Private Eyes

9:00
2 Simon & Simon
4 Cheers
5 Merv Show
7 Too Close for Comfort
9 Sneak Previews
31 Humanities Through the Arts

9:30
4 Taxi
7 It Takes Two
21 This Old House
31 Understanding Human Behavior
W Movie: Together

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Sports Legends
21 Sandhills Album
31 Japan: Living/Changing Tradition
H Movie: Private Lessons
N Movie: Wolfen
S 3rd New York Big Laff Off

10:30
9 New York Report
11 Metropolitan Report
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
21 Woodwright's Shop
31 Focus on Society
S What's Up America!

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
21 Captioned News
31 American Story
H Movie: Body Heat
W Movie: Lunch Wagon

12 MIDNIGHT
7 Vegas
9 Pitfall
13 Dick Cavett
21 Latent
H Movie: Without Anesthesia
S Movie: Sphinx

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked for It
11 Star Trek
13 Paper Chase

12:40
2 McCloud

1:00
9 Psychic Phenomena

1:10
7 Movie: The Honkers (1972). James Coburn, Slim Pickens, Lois Nettleton.

1:30
4 11 News
5 Hogan's Heroes
H Movie: The Blue Lagoon

2:00
5 Movie: The Molly Maguires (1969). Richard Harris, Sean Connery. Intriguing miner rebellion drama set in Pennsylvania in the 1870s.
9 Joe Franklin
11 Movie: Jory (1973). B.J. Thomas, John Marley. Rise-to-manhood rituals out West.
S Movie: Carry On Emmanuelle

2:30
4 Uncle Floyd

3:00
4 Mary Tyler Moore
9 Movie: Warpath (1951). Edmond O'Brien, Dean Jagger. Old-fashioned Western action.

3:10
7 News

3:30
4 Here's Lucy
H Inside the NFL
S 3rd New York Big Laff Off

4:00
4 News
H Best of Groucho

4:30
11 Abbott and Costello
H Movie: Private Lessons
S Movie: Looker

4:41
5 Love American Style

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

Fri., Oct. 8

6:00
2 4 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
31 Are You Listening
S Movie: Arthur

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment

TELEVISION

SOLUTIONS TO LAST WEEK'S PUZZLES

6:45
31 News from City Hall

7:00
2 **4** News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
41 Inside the NFL

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 St. Louis Blues

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 National League Championship Series
9 World Vision Special
11 Movie: Rogue Male (1976). Peter O'Toole, John Standing. An English aristocrat tries to assassinate Hitler before WW2.
13 Washington Week in Review
21 Long Island Speak-Out
31 Rock and Roll Review
41 Movie: Halloween II
5 Movie: The Witness
9 Movie: Bloodbrothers
11 Movie: Heartbeeps I

8:30
5 Carol Burnett
13 Wall Street Week

9:00
2 Dallas
4 Knight Rider
5 Merv Show
9 New York Islanders: The Dynasty Continues
13 The Killing of Sadat
21 Movie: Back Street (1932)

9:10
31 Odyssey

9:30
9 Hockey: Islanders vs. Edmonton Oilers
11 Camelot
13 Movie: Texas Lightning

9:35
5 The Making of Poltergeist

10:00
2 Falcon Crest
4 Remington Steele
5 **11** News
13 Great Performances: Moliere
21 Masterpiece Theatre: Testament of Youth
31 Movie: In a Year of 13 Moons
41 Movie: American Gigolo

10:30
11 Metropolitan Report
21 One for the Road

11:00
2 **4** **7** News
5 M*A*S*H
11 Entertainment Tonight
13 Dick Cavett
21 Long Island Week in Review
31 Movie: Continental Divide

11:30
2 TV Movie: The Curse of King Tut's Tomb (1980). Eva Marie Saint, Raymond Burr.
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
13 Movie: Trail of the Lonesome Pine (1936). Fred MacMurray, Henry Fonda.
21 Captioned News

12 MIDNIGHT
11 Saturday Night
21 Latenight
31 Movie: Tattoo
41 Movie: Arthur

12:15
7 Fridays
11 Movie: Charles et Lucie

12:30
4 SCTV Network
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:45
11 Movie: Love, Lust and Ecstasy

1:00
9 Psychic Phenomena

1:30
5 America's Top Ten
11 News

1:40
5 Movie: Body Heat

1:45
7 Movie: I Never Sang for My Father (1970). Gene Hackman.
11 Not Necessarily the News

2:00
2 Movie: Bang the Drum Slowly (1973). Michael Moriarty, Robert De Niro.
4 News
5 Soul Train
9 Joe Franklin
11 Best of the Midnight Special

2:15
11 Movie: Green Ice
21 Movie: Our Winning Season

3:00
4 Uncle Floyd
5 Movie: Sudden Terror (1971). Mark Lester, Lionel Jeffries. A child witnesses a murder but can't convince anyone of the truth.
9 Movie: Run for Cover (1955). James Cagney, John Derek. Cagney is an uncommon hero in Nicholas Ray's unusual Western.
11 Movie: Red Mountain (1952). Alan Ladd, Elizabeth Scott. Civil War Western with exciting action.

3:30
4 Mary Tyler Moore

3:35
7 News
5 Movie: Strange Behavior

3:51
2 Movie: The Sugarland Express (1974). Goldie Hawn, Ben Johnson.

4:00
4 Here's Lucy

4:05
11 Movie: Halloween II

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
5 Bobby Vinton

5:30
11 New York, New York

5:35
9 Movie: Passage West (1951). John Payne, Dennis O'Keefe. Outlaws harass Western pioneers.

5:40
11 Not Necessarily the News

Mon., Oct. 11

6:00
2 **4** **7** News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 **21** 3-2-1 Contact
31 All About TV
41 Movie: The Club

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment
41 Wild Babies

6:45
31 News from City Hall

7:00
2 **4** News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Up and Coming

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 Soundstage: Ella Fitzgerald
41 Talking Sex With Your Kids

8:00
2 Square Pegs
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 Movie: Keeper of the Flame (1943). Katharine Hepburn, Spencer Tracy. George Cukor drama about an unknown American fascist.
11 Movie: Wanted: The Sundance Woman (1976). Katharine Ross, Steve Forrest. The adventures of the Sundance Woman out West.
13 Great Performances: The Mysterious Stranger
21 Undersea World of Jacques Cousteau
31 Movie: Green Ice
41 Movie: Charles et Lucie
5 Fifth of July
11 Movie: The Clowns

8:30
2 Private Benjamin
5 Carol Burnett

9:00
2 M*A*S*H
4 Movie: Touched by

Love (1980). Deborah Raffin, Diane Lane.
5 Merv Show
7 Football
21 Dancing Princesses
31 Sandhills Album

9:30
2 16th Annual Country Music Association Awards
13 Wilmar 8
11 Movie: Fellini's Satyricon

10:00
11 News
9 Jennie
21 Philip Guston: A Life Lived
31 Mystery
41 Camelot
11 Movie: The Witness

10:30
11 Metropolitan Report
13 Matters of Life and Death
31 Burley Q

11:00
2 **4** News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Screenwriters/Word Into Image
21 Tony Brown's Journal

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Starsky & Hutch
9 Hawaii Five-O
11 Saturday Night
13 Fawly Towers
21 Latenight
31 Romance

11:45
11 Movie: 8 1/2

12 MIDNIGHT
2 Columbo
7 News
13 Doctor in the House
11 Movie: Le Sex Shop
31 Movie: American Gigolo

12:30
4 David Letterman
5 Mission Impossible
7 Nightline
9 You Asked For It
11 Star Trek

12:35
11 Movie: Private Lessons

1:00
7 Movie: The Great White Hope (1970). James Earl Jones, Jane Alexander.
9 Psychic Phenomena

1:30
4 News
5 Hogan's Heroes
11 News

2:00
2 Nightwatch
5 Best of Middy
9 Joe Franklin
11 Movie: Botany Bay (1953). Alan Ladd, James Mason. Injustice aboard a convict ship sailing for Australia in the 1790s.
31 Movie: Nijinsky

2:05
11 Movie: The Private Eyes

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
5 Off the Set
7 News
9 Movie: The Catcher (1971). Jan-Michael

HALFTIME CELTIC
 O A I E X E H
 IN THERED SPARTA
 S V P T W L M R
 TRIPOD PALATIAL
 S A L A N I N A
 GOLDSTANDARD
 C P M A L Y
 LEADSWINGERS
 E R T R E A T B
 MADRIGAL STROLL
 A O L L M A S A
 TENETS DENTISTS
 I E O R A E T
 STRAND DENTURES

PADRE AMAS FIST ARUT
 IVIED LOBO ELIOT LATE
 COMMODORES MIDSHIPMEN
 KNEE ANATOLIA CARESS
 DRIES INDIANA
 AGGIES SURMISE NACRE
 BROAD SOBS REF URAL
 YELLOWJACKETS RIORITA
 SAD HISS ORANGEMEN
 STES AMI OSIRIS LASS
 NEWT MACADAM LETO
 ABRI SOLACE IDO ENNA
 GREENWAVE INON TOG
 LEANDER FIGHTINGIRISH
 INRE BIG MOUE MEDIA
 BASRA APPEARS TIGERS
 COUGARS MAIDU
 SEAMAN MITIGATE LOSE
 WOLVERINES RAZORBACKS
 ERIE STYLO AMEN ETHAN
 TESS SCAN EASE GESTE

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TELEVISION

Vincent. Seattle police seek fugitives.

- 3:30
4 Here's Lucy
5 Black News
- 3:40
H Movie: Green Ice
- 4:00
5 Love American Style
11 Best of Groucho
- 4:10
5 Burley Q
- 4:30
11 Abbott and Costello
- 5:00
11 Biography
- 5:15
5 Bobby Vinton
- 5:30
11 Focus: New Jersey
H Talking Sex ... With Your Kids

Tue., Oct. 12

- 6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 21 3-2-1 Contact
13 Women: NY Edition
5 Movie: Looker

- 6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment

- 6:45
31 News from City Hall

- 7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?
H Movie: Summer Solstice

- 7:30
2 Muppets
4 Great World Series Heroes: The Men Who Made It Happen
5 All in the Family
7 Here's Richard
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Profile: Long Island
31 Tony Brown's Journal

- 8:00
2 Bring 'Em Back Alive
4 Baseball
5 PM Magazine
7 Happy Days
9 One to One Celebration
11 Movie: Men Who

- Love Women (1977). Tony Roberts, Patty Duke Astin. Murder suspect defended by charming lawyers.
13 Nova
21 Nature
31 With Ossie and Ruby
H Movie: Endless Love
11 Movie: Wolfen
5 Movie: Spirit of the Wind
W Movie: Opening Day Madness

- 8:30
5 Carol Burnett
7 Laverne & Shirley
31 Detroit Black Journal

- 9:00
2 TV Movie: Take Your Best Shot (1982). Robert Ulrich, Meredith Baxter-Birney
5 Merv Show
7 Three's Company
11 Mystery!
21 Masterpiece Theatre: To Serve Them All My Days
31 Humanities Through the Arts
W Movie: Heartbeeps

- 9:30
7 9 to 5
31 Understanding Human Behavior

- 10:00
5 11 News
7 Hart to Hart

- 21** Pursuit of the Marvelous
31 Japan: Living/Changing Tradition
H Movie: Arthur
N Movie: In a Year of 13 Moons
5 What's Up America!
- 10:30
11 Metropolitan Report
13 Odyssey
W Joel Gray

- 11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
31 Focus on Society
5 Aerobicize

- 11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
13 Movie: Sabotage (1936). Sylvia Sidney
21 Latenight
31 American Story
5 Romance
W Movie: Private Lessons

- 11:40
H Movie: First Monday in October

- 12 MIDNIGHT
7 Fantasy Island

- 9** Pittfall
5 Movie: Arthur
- 12:15
N Movie: Wolfen

- 12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

- 12:40
2 McMillan and Wife

- 1:00
9 Psychic Phenomena

- 1:10
7 Movie: Tales of Terror (1962). Vincent Price, Peter Lorre.
H The Commodores in Concert

- 1:30
4 11 News
5 Hogan's Heroes

- 1:40
5 Movie: Looker

- 2:00
2 Nightwatch
5 Movie: Beyond Belief (1976). Documentary of occult phenomena.
9 Joe Franklin
11 Movie: Generation (1969). David Janssen, Kim Darby. Silly sixties curio about giving birth, anti-Establishment style.

- 2:25
H Movie: Arthur
- 2:30
4 Uncle Floyd

- 2:50
7 News

- 3:00
4 Mary Tyler Moore
9 Movie: The Las Vegas Story (1952). Victor Mature, Jane Russell. So-so murder mystery.

- 3:15
5 Movie: Emily

- 3:30
4 Here's Lucy

- 3:59
5 Love American Style

- 4:00
4 News
11 Best of Groucho

- 4:05
H Movie: Endless Love

- 4:30
11 Abbott and Costello

- 4:45
5 What's Up America!

- 5:00
11 Biography

- 5:30
11 Suburban Closeup

Weekend, Oct. 9-10

Sat., Oct. 9

- 6:00
5 Patterns For Living
11 Joya's Fun School

- 6:30
2 Summer Semester
4 Rebop
5 Insight
7 News
11 Hot Fudge
H Yesteryear. 1933
5 Movie: My Champion

- 7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Davey and Goliath
9 News
11 Magilla Gorilla
13 Sesame Street

- 7:30
4 Infinity Factory
5 Popeye
7 Wildlife Adventure
9 Growing years
11 MGM Cartoons
H Teddy Pendergrass in Concert

- 8:00
2 Speed Buggy
4 Flintstones
5 Bullwinkle
7 Superfriends
9 Christopher Closeup
11 Munsters
31 Carrascolendas

- 8:30
2 Sylvester & Tweety
4 Shirt Tales
5 Laurel and Hardy Laughtoons
7 Pac Man
9 Apple Polishers
11 F-Troop
31 Villa Alegre
H Movie: Contract on Cherry Street
5 Movie: We'll Be Right Back

- 9:00
4 Smurfs
5 Little Rascals
9 Nine on N.J.
11 Emergency!
13 Mister Rogers
21 Focus on Society
31 La Esquina

- 9:30
2 Bugs Bunny/Road Runner
5 Gilligan's Island
9 Davey and Goliath
13 Electric Company
31 Mundo Real

- 10:00
5 Movie: She (1965). Ursula Andress, John Richardson. An ancient queen seeks a reincarnation of her dead lover.
7 Mork and Mindy
9 Dr. Who
11 Movie: Godzilla vs. the Thing (1964). Akira Takarada, Yuriko Hiroshi. Battle of the great, tacky monsters.
13 Nova
21 It's Everybody's Business
31 Sonrisas
5 Movie: Any Which Way You Can

- 10:30
2 Gilligan's Planet
4 Gary Coleman
31 Que Pasa U.S.A.?

- 11:00
2 Pandamonium
4 Incredible Hulk and the Amazing Spider Man
7 Scooby & Scrappy Doo
9 All Star Wrestling
11 Hee Haw
13 Understanding Human Behavior
21 American Story
31 Humanities Through the Arts
11 Inside the NFL

- 11:30
2 Meatballs & Spaghetti
13 Understanding Human Behavior

- 12 NOON
2 Football
4 Jetsons
5 America's Top Ten
7 Weekend Specials
9 Hardy Boys
11 Entertainment This Week
13 Vic Braden's Tennis for the Future
21 Square Foot Gardening
31 Understanding Human Behavior
H Movie: Summer Solstice
5 Movie: The Hunter

- 12:30
4 Flash Gordon
5 Portrait of a Legend
7 American Bandstand
13 This Old House
21 Tuned In

- 1:00
4 NFL Week in Review
5 Big Valley
9 Movie: The War Wagon (1967). John Wayne, Kirk Douglas. So-so Western.
11 At The Movies
13 Last Chance Garage
21 Victory Garden
31 Japan: Living/Changing Tradition
H Yesteryear... 1933
W Movie: Never Never Land

- 1:30
4 Weekly Magazine
7 Sha Na Na
11 Hee Haw
13 Presente
21 Long Island Week in Review

- 2:00
4 Movie: Brother of the Wind (1975). Dick Robinson

- 5** 6 Million \$ Man
13 Matinee at the Bijou
21 Long Island Sports
31 It's Everybody's Business
H Teddy Pendergrass in Concert
5 Movie: Three Guys Named Mike

- 2:30
11 The Prince and the Pauper
W Movie: Circle of Two

- 3:00
5 Movie: Man Called Tiger. Martial arts action.

- 5** Movie: Voyage to the Bottom of the Sea (1961). Joan Fontaine, Walter Pidgeon. Hollywood hardware extravaganza; mindless fun.
11 Tom and Jerry
31 Focus on Society
H Movie: Islands in the Stream

- 3:30
4 Movie: Chariots of the Gods (1971). Documentary.
7 Football
11 Pink Panther
13 A Lincoln Center Special: Stravinsky and Balanchine
5 The Man Who Loved Bears

- 3:45
7 Wide World of Sports

- 4:00
2 Jockey Club Gold Cup
11 White Shadow
13 To Die For Ireland
31 Supersoccer
31 American Story
5 Jonathan Winters

- 4:30
5 Mark Twain Theatre

- W** Movie: A Nightingale Sang in Berkeley Square

- 5:00
2 To be announced
4 Atomic High School
5 Mission: Impossible
9 Outer Limits
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 Crisco Kid
11 Movie: Arthur

- 5:30
4 Mary Tyler Moore
13 Open Mind
31 Lawmakers

- 6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing from Belmont
11 Star Trek
13 Lawmakers
21 Sneak Previews
31 Searchings
5 Movie: We'll Be Right Back

- 6:30
2 4 News
9 In Search of
13 New Jersey Show
21 Guitar With Frederick Noad
31 European Journal
W Movie: Any Which Way You Can

- 7:00
2 7 News
4 Prime of Your Life
5 Welcome Back, Kotter
9 The Saint
11 Dance Fever
13 Inside Albany
21 Wall Street Week
31 New Voice
5 Movie: The Adventures of the Wilderness Family

- 7:30
2 2 on the Town

- 4** Glen Campbell Music Show
7 New York People
11 Solid Gold
13 Agronsky and Co.
21 Inside Albany
31 Almeta Speaks with Libba Cotton
5 Movie: Jamboree in the Hills

- 8:00
2 Walt Disney
4 Diff'rent Strokes
5 Movie: Gaslight (1944). Ingrid Bergman, Charles Boyer. Bergman suffers brilliantly in George Cukor's stylish thriller.
7 T.J. Hooker
9 Hockey: Rangers vs. Pittsburgh
13 Commanders
21 Hard Choices
31 Edwin Hawkins
N Movie: Beau Pere

- 8:30
4 Silver Spoons
11 Movie: Trapeze (1956). Burt Lancaster, Tony Curtis. A love triangle at the circus.
W Joe Williams

- 9:00
2 Special: Two of a Kind. Starring George Burns, Robby Benson.
4 Gimme A Break
7 Love Boat
13 Mountbatten: A Man for the Century
21 Lincoln Center Special: Balanchine/Stravinsky 100th Birthday
31 N.Y.U. Broadcast Lab
11 Movie: Body Heat
5 Movie: Private Lessons

- 9:30
4 Love, Sidney
11 Odd Couple
13 Women: N.Y. Edition
W Movie: Body Heat

10:00
 4 Devlin Connection
 5 News
 13 Movie: The Man Who Came to Dinner (1941). Monty Woolley, Bette Davis.
 11 Previn at the Pittsburgh

10:15
 10 Movie: Wise Blood

10:30
 5 Black News
 11 News
 5 Movie: Emily

11:00
 2 4 7 News
 5 M*A*S*H
 9 Paul Hogan
 11 Laugh Trax
 12 Movie: Arthur

11:15
 7 News

11:30
 4 Saturday Night Live
 5 Movie: The World of Susie Wong (1960). An American artist in Hong Kong falls in love with a young native woman.
 9 Harness Racing From Roosevelt
 10 Movie: Libertine

11:45
 2 Sportspeople
 7 Movie: The Reincarnation of Peter Proud (1975). Michael Sarrazin, Jennifer O'Neil.

11:55
 13 Mystery!

12 MIDNIGHT
 2 Movie: Airport (1970). Dean Martin, Jacqueline Bisset.
 9 Championship Wrestling
 11 Best of the Midnight Special
 13 Movie: Melvin and Howard
 5 Movie: Halloween II

12:45
 10 Movie: Endless Love

1:00
 4 Uncle Floyd
 5 Movie: The Man Who Could Cheat Death (1959). Anton Diffring, Christopher Lee. Gothic horror.
 11 Twilight Zone
 10 Movie: First Monday in October

1:30
 11 News
 10 Movie: Strange Behavior

1:35
 5 Movie: The Hunter

1:50
 7 TV Movie: Premature Burial (1962). Ray Milland, Hazel Court.

2:00
 4 An Evening at the Improv
 5 Movie: For Whom the Bell Tolls (1943). Ingrid Bergman, Gary Cooper. Nicely executed adaptation of Hemingway's heroic novel of the Spanish Civil War.
 11 Solid Gold
 10 Washington Week in Review

2:45
 10 Movie: Islands in the Stream

3:00
 4 Mary Tyler Moore
 5 Movie: Fear Strikes Out (1957). Anthony Perkins, Karl Malden. Bio of baseball player Jimmy Piersall, who had mental health difficulties.
 11 Movie: Interval (1973). Merle Oberon, Russ Conway. Melodramatic love between an old woman and a young man.

3:15
 5 Movie: Any Which you Can

3:25
 7 News

3:30
 4 Mary Tyler Moore

4:00
 4 Here's Lucy

4:30
 11 Abbott and Costello
 10 Movie: Body Heat

5:00
 11 Best of Groucho

5:30
 9 New Age: A Focus on the Older American
 11 Biography

Sun., Oct. 10

6:00
 5 Mormon Conference
 9 Straight Talk
 11 I Dream of Jeannie
 5 Movie: My Champion

6:30
 2 Mr. Moon's Magic Circus
 4 Sermonette
 5 Time for Timothy
 7 News
 11 To be announced
 10 Movie: The Jazz Singer

6:45
 11 Davey and Goliath

7:00
 2 Captain Kangaroo
 4 Agriculture U.S.A.
 5 Kenneth Copeland
 7 Faith for Today
 9 Church Growth International
 11 To be announced
 13 Sesame Street

7:30
 2 Drak Pack
 4 Twice a Woman
 7 This Is The Life
 9 Growing Years

8:00
 2 For Our Times
 4 Today in New York
 5 Jimmy Swaggart
 7 Christopher Closeup
 9 Newark and Reality
 11 Dr. Snuggles
 5 Movie: Black Beauty

8:30
 2 Way to Go
 4 Here's Lucy
 7 Insight
 9 Day of Discovery
 11 Magilla Gorilla
 10 Movie: Legend of the Wild

9:00
 2 Sunday Morning
 4 Bob Newhart
 5 Wonderama
 7 Today's Black Woman
 9 Oral Roberts
 11 Return to the Planet of the Apes

13 Mister Rogers

9:30
 4 That Teen Show
 5 World's Greatest Cartoon Show
 7 Best of Kids Are People Too
 9 Point of View
 11 Josie and the Pussycats
 13 Little Women

10:00
 4 Positively Black
 9 Mass
 11 Tom and Jerry
 13 3-2-1
 21 Sesame Street
 5 Movie: Arthur

10:30
 2 Public Hearing
 9 Visiones
 4 That's the Spirit
 11 Pink Panther
 13 Mainstream
 10 Movie: Bear Island

11:00
 2 Newsmakers
 4 First Estate
 5 Movie: Tarzan and the Leopard Woman (1946). Johnny Weissmuller, Brenda Joyce. Tarzan tries to solve tribal troubles.
 9 Make Peace With Nature
 11 Three Stooges
 13 Great Debates
 21 1982 Drum Corps International Championship Highlights

11:30
 2 Face the Nation
 4 News Forum
 7 This Week With David Brinkley
 9 Rex Humbard
 11 Movie: Abbott and Costello in the Foreign Legion (1950). Bud Abbott, Lou Costello. Typical A & C.

12 NOON
 2 Giants '82
 4 Meet the Press
 9 Robert Schuller
 13 Live From the Met: Der Rosenkavalier
 5 Movie: Sphinx

12:30
 2 NFL Today
 4 Journey to Adventure
 5 Movie: The Pom Pom Girls (1976). Robert Carradine, Jennifer Ashley. Moronic sex comedy.
 7 Directions
 11 Kamikaze: Mission of Death

1:00
 2 Football: St. Louis vs. Giants
 4 A Conversation with Dr. Philip A. Potter
 7 Like It Is With Gil Noble
 9 Movie: Zorro (1975). Alain Delon, Stanley Baker. Decent European version of the masked rider's legend.
 11 Movie: Who's Got the Action? (1962). Dean Martin, Lana Turner. A gambler's wife becomes a bookie to cure him.
 21 Friendship Under Sail
 10 Movie: The Jazz Singer

1:30
 4 Movie: Loving You (1957). Elvis Presley, Elizabeth Scott.
 21 Square Foot Gardening

2:00
 7 Eyewitness News Conference
 2 Washington Week in Review
 5 Movie: Athena
 10 Movie: Guns of Fury

2:15
 5 Movie: For a Few Dollars More (1976). Clint Eastwood, Lee Van Cleef. Another classic Sergio Leone spaghetti Western with a laconic Eastwood hero.

2:30
 7 Special: A Hero For Our Times. Lloyd Bridges, John Ireland.
 21 Wall Street Week

3:00
 9 Movie: The Lady Killers (1971). Burt Reynolds, Norman Fell. Reynolds is Dan August, detective.
 11 Movie: The Nanny (1965). Bette Davis, Jill Bennett. Clever web of evil in this murder mystery.
 21 Supersoccer
 10 Rich Little

3:30
 2 NFL Today
 4 NFL '82
 7 Sportsbeat

4:00
 4 Football: Denver vs. Jets
 13 Wall Street Week
 21 Matinee at the Bijou
 31 Washington Week in Review
 10 Movie: Bear Island
 5 Movie: Heartland

4:30
 2 Lorne Greene's New Wilderness
 13 Tony Brown's Journal
 31 Lawmakers

5:00
 2 Adventures of Sinbad
 5 Kojak
 9 Those Amazing Animals
 11 Movie: Harper (1966). Paul Newman, Julie Harris. Elaborate and intelligently done detective mystery.
 13 U.S. Chronicle
 31 Money Makers

5:30
 13 Firing Line
 21 Six-Gun Heroes
 31 European Journal

6:00
 2 4 7 News
 5 Movie: The Laughing Policeman (1973). Walter Matthau, Bruce Dern. Stuart Rosenberg's gritty, atmospheric police drama.
 9 Battlestar Galactica
 31 All about TV
 11 Movie: Legend of the Wild
 5 Movie: Black Beauty
 10 Movie: History of the World, Part I

6:30
 2 4 7 News
 13 War and Peace
 21 TV Quarterbacks
 31 Searchings

7:00
 2 60 Minutes
 4 Voyagers!

7 Ripley's Believe It or Not!
 9 Madame's Place
 21 Inside Albany
 31 Rebo

7:30
 11 Entertainment This Week
 13 Sea Power
 21 Matters of Life and Death
 31 Teach Our Children

8:00
 2 Archie Bunker's Place
 4 CHiPS
 5 Special: David Susskind 25th Anniversary Show
 7 Matt Houston
 9 Christian Children's Fund
 13 Nature
 21 Mystery
 31 Murder on Lenox Ave.
 10 Movie: Tattoo
 11 Movie: Without Anesthesia
 5 Movie: First Monday in October
 10 Movie: Arthur

8:30
 2 Gloria
 11 Lawrence Welk

8:40
 31 St. Louis Blues

9:00
 2 Jeffersons
 4 Movie: Animal House (1978). John Belushi, Donald Sutherland.
 7 Movie: Escape From Alcatraz (1979). Clint Eastwood, Patrick McGeehan.
 9 It is Written
 13 Masterpiece Theatre: To Serve Them All My Days
 21 Movie: D.O.A. (1949). Edmond O'Brien.
 31 Evening at Pops

9:30
 2 One Day at a Time
 9 World Tomorrow
 11 Wall Street Journal Report

10:00
 2 Trapper John, M.D.
 5 11 News
 9 Jimmy Swaggart
 13 Butterflies
 31 Crisis to Crisis
 10 Movie: The Blue Lagoon
 5 Movie: Sphinx
 10 Movie: Strange Behavior

10:15
 10 Movie: Passe Ton Bac D'Abord

10:30
 5 Sports Extra
 11 From The Editor's Desk
 13 Doctor in the House

11:00
 2 4 7 News
 5 Off the Set
 9 Barry Farber
 11 At the Movies
 13 Metacosms

11:15
 2 7 News

11:30
 4 News
 5 PM Magazine Star Spangled Superspecial

11 Weekend Sports Wrap-Up

11:45
 2 Sports Update
 7 Sports Special
 10 Movie: Memory of Us

12 MIDNIGHT
 2 Movie: The Disappearance of Aimee (1976). Faye Dunaway, Bette Davis.
 7 Movie: Marlowe (1969). James Garner, Rita Moreno.
 9 Movie: Strategic Air Command (1955). James Stewart, June Allyson. Gung-ho air force drama.
 11 Streets of San Francisco
 13 Rich Little
 10 Movie: An Eye for an Eye
 5 Movie: Fade to Black

12:15
 4 Movie: Earthbound

12:30
 5 To be announced

1:00
 11 News
 10 Movie: La Cage Aux Folles

1:30
 11 Twilight Zone
 10 Movie: Halloween II

1:45
 5 Movie: Carry On Emmanuelle

1:55
 7 Movie: Too Many Suspects (1975). Jim Hutton, Kim Hunter.

2:00
 9 Psychic Phenomena
 11 It's Your Business

2:15
 4 Mary Tyler Moore

2:30
 11 Notre Dame Football

2:35
 10 Movie: Tattoo

2:45
 4 Positively Black

3:00
 9 Movie: Tripoli (1950). Maureen O'Hara, John Payne. U.S. Marines fight pirates in the early 1800s.

3:15
 4 First Estate
 5 Movie: First Monday in October

3:30
 11 Dick Van Dyke

3:35
 7 News

3:45
 4 News

4:00
 11 Best of Groucho

4:20
 10 Movie: The Blue Lagoon

4:30
 11 Abbott and Costello

5:30
 5 Movie: Heartland

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STRICTLY PERSONALS

Dad Missed the deadline - so my birthday wish is a bit late. Hope you had a **HAPPY BIRTHDAY!** With Much Love. Lisa.

Jayhoo- I Realize This Is A Little Late...What Can I Say - "Two Fingers!" Signed, The Better 1/2 of The **BROKE BROTHERS.**

Michelle-10/2 Happy 24th. Love you forever... Bobby.

Pudge, I Love You, You Are Truly A Fantastic Woman - George.

Michael F. I miss you most in the morning. S. B.

Ceppie Happy Happy Birthday To You 10/6. Love, Cliff.

J. Start Your New Year Right. Eat A Honey Cake. S.

Cookie Am — We miss you constantly! Come home soon (just for a visit!) All the little chips.



NEW YORK

Sy- Happy Birthday from Naomi, Joey, Ivy and Liz.

Russell W. Happy Birthday, Joanne G.

Chaaamel - Best Wishes in your Freshman Year of High School. Mommy and Daddy.

Kevin B.- Good Luck In Your new Home. Evelyn.

Forte! Happy 28th! Love, Forte.

SWB - Happy 26th Birthday. I love you 4-Eva. MJM

Lee - Wishing it snows on your birthday. Happy 24th. We love you. Lisa & Barry

Happy Birthday Babs. You left Pittsburgh a youngster, and you became a New York star.

To Dick SMILE, SMILE, SMILE! Wow how we love that SMILE!! The JG Mel-on Girls.

Alvin Ragweed loves Timothy O'Rhinoceros Skankweed.

To Louise M. Better known as LULU, You are overdue for a visit to New York!

To Jane and Anne Happy Birthday From Elaine, Tony And Jill.

Jim—"You don't have fun if you don't take chances." Luv ya! Theresa.

Regan, you're one of a kind (thank God.) Puddinghead.

To R.G. I love you truly. T.F.

To Lee Better late than never - **HAPPY BIRTHDAY!** E. and K.

Sultan And Muffy: Here's to a great life together! Love, The Pasha and Princess.

Stacy Samantha G. Here's to You! Steve and Barbara.

Nannie, Frank, Sue and Ned: Thanks for the beautiful Sandy Neck weekend. Harry, Bob, Jen and Suse.

Michael— Congratulations on your Franchise... you owe me.

James Monroe H.S.- 1956, 57, 58, Reunion, November 28th. (201) 263-7351 (201) 887-2175.

Nancy - I Want To Be BEST FRIENDS Forever - Love, P.J.

Stephen — I love you a lot. Josie

Tommy D. — Are we still friends? "Jennifer"

Cree — I am busy every night for the next 14 years. Be patient Love, Gretchen.

Bon Voyage Eddie H. Enjoy Europe But Remember All NY Has To Offer. Bernice D.

To the non-complaining one — I love you (even if you don't love to dance)

Big Mac — Let's continue our ritual. That's Monday, Wednesday, & Friday! Ex-bunny "T".

Buddy — Happy bimbo hunting, my little judge-to-be, love Tootsy



NEW YORK

April, don't eat too much pasta. Bon voyage. The girls (plus Jeff.)

Christina M. & Steve C.- Married 9/5/82. Best Wishes! Joanne G.

Judy, I'll be coming down soon. Love, Tony.

Nick And Nan Thanks for the help in getting started. Love You, Michael.

Nancy, Let's dance. Pharoah Frank.

Joan & Bill M. Give My Regards to Big Ben. Bon Voyage - Evelyn.

Dearest Jean - Wow! What a weekend. Can't wait until the next one. I love you, Jeff.

Zeta Psi-Gamma: Knock 'em dead at rush. You're always No. 1. Good luck. Moose.

LD- My Pup Forever. Ike.

Dearest One - All my love evermore so. 4 Eva is a long, long time. JM.

Hey Punkin'! Happy Almost 4th. I Love You. CC.

Happy 1st Birthday Jacob Love Molly And Mark.

Frankie — How about another match at the alley - Love your bowling sister.

Stephen I love you even more this week. You make a great casserole. 4-eva. JM

DO— Love is friendship that has caught fire - I smell smoke- CL

Terry—Relax and Stay Healthy. I Love You So Much.—SF

Mom It's seven o'clock... Have you vacuumed the rug today? Do it clean, Jeff

Dad Good luck in your new job **Mom** Good luck in school Thanks for everything

DAISY MAE—You Little Rodent. You're The Best.

Davey'O From the 74th street bus stop - until now - I thank you. Lil Tusch.

Mommy- Without you I'd be nothing - thank you! All my love- Cheryl.

To my Moe- Grrrrr.... I love you - Love, Dondi Nose.

Daddy- You mean so much to me. Happy Birthday (10/3) I love you forever Katherine.

Congratulations to the Forest Hills grandparents the second time around. M.S.S. we all love you.

Lynne, Barry and Matthew S., you made us proud. We all love you, from the Slevin Crowd.

Happy Birthday David S. Hope #23 is a good one. Love J,K,L,A,H,K,D&H.

Mr. G. - From the hills of GB to the shores of FI your stories certainly make dinner entertaining.

Scruff - I like it, but can't wait to see what H of A says.

To Carol C. From all your friends at New York. London will never be the same!!

To Bob R. Contrary to popular belief, You are good looking and do know good Wine. Love Little H.

To Richard C. Like the song, You are always on my mind!!

To Jane and Anne Happy Birthday from Elaine, Tony and Jill

Kurt Happy Birthday. Getting older is getting better!

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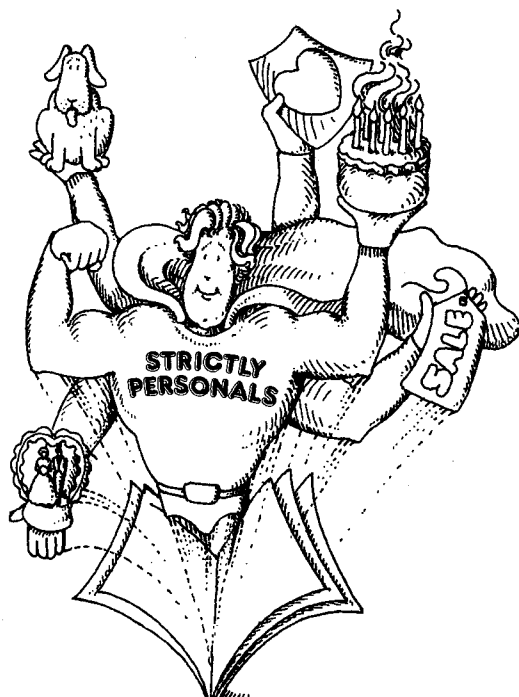
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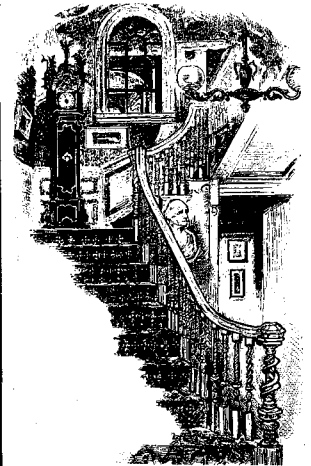
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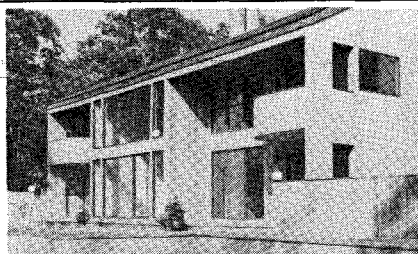
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 456

BY MARY ANN MADDEN

AMITYVILLE III: THE REPOSSESSED

LAVERNE

HIROSHIMA MON PARAMOUR

WHAT, YOU AGAIN, DOLLY?

NANCY DREW AND THE MISSING ROACH CLIP

Above, offshooting season. Competitors are invited to invent an appropriate title for the sequel to any one well-known book, play, film, or television program.

Results of Competition 453, in which you were asked for six lines of verse rhyming AA BB CC and containing "For one was too fat and the other too lean."

Report: For some were too kindly, the others too mean. And so many of them, my dear. The repeated themes: Twiggy, Miss Piggy. The Orsons, Welles and Bean. Pork chops as flops. The Spratts. Partners on a seesaw. Balancing the budget. The fashion scene and Geoffrey Beene. Cannibal feasts. Unequal-sized parts of the body. Computer dating and singles-bar mating. Plus a hefty number of entries on Laurel and Hardy—see S. Pugh, below. On Asian names, see D. B. Ashman, below. An eerie collection represented by P. Youngblood, below. And back-issue jokes, for which see Nancy Stark. For one was too fat and the others had problems with scansion.

First Prizes of two-year subscriptions to "New York" to:

I picked and I chose when I'd just turned eighteen,
For one was too fat, and the other too lean,
And one was too snooty, and one was too poor,
And one maybe British (I wasn't quite sure).
But then I found you, and I stopped the whole game,
For whatever you are, you are never the same.

Mark Lawrence, Boston, Mass.

I tried to get married. The trouble was that
Each girl had a defect; for one was too fat,
And the other too lean, and the next one too poor,
Or too rich, or too charming, or too great a boor.
Each girl I got close to had some fault or other.
Not good enough for me. Or so said my mother.

Daniel Sitomer, Merrick, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

The railway was crowded, and noisy,
what's more.
Irene took the third car, and I took car four.
Our cars were uncoupled and started to glide
Away from each other to towns far and wide.
For one was to Phattande, the other to Leene.
A lonely vacation for me and Irene.

Alexia Pollack, N.Y.C.

For one was too fat and the other too lean.
Believe me, dear Sergeant, I know what I'd seen:
Crook one had a gun and crook two had a knife.
Believe me, dear Sergeant, I cried for my life.
And this part I know you'll find hard to believe:
What they took from me was my competition entry.

Linda DeSantis, Brooklyn

And Honorable Mention to:

The way that they do things in filmdom is odd.
They take a mere mortal and make him a god.
But something went wrong in the Begelman case,
One flaw that resulted in David's disgrace.
His concepts of "power" and "truth" were obscene,
For one was too fat . . .

Ruth Epstein, New Rochelle, N.Y.

When Bergman (that's Ingmar) was asked to select
Two ladies he thought he'd most like to direct,
A Swede and Ms. Winters, odd choices at best,
He entered to vie in this great talent test.
Well, Ingrid won out as she played the big scene,
For one was too fat and the other Thulin.

M. B. Hara, N.Y.C.

They told me I had to compose a new scene,
For one was too fat and the other too lean.
"Leave out the whole subtext, as no one will

get it,"/Director, producer, and agent all fretted.
/I snipped and I padded and changed it all night—
/They hefted the pages and sighed, "Ah, just right."

Lou L. Okman, Woodland Hills, Calif.

At mealtime, the lovebirds would make quite a scene,
/For one was too fat and the other too lean.
/One drank liquid protein, the other pigged out,
/But neither competitor won the food bout.
/Until New York's formula cured he and she—
/When they dined, they ate postal cards only, you see.

John C. Williams, Fairport, N.Y.

I seen lotsa sights on my European trip.
/It cost a small fortune not countin' the tip.
/The Venus of Milo, the tower of Pisa—
/All stuff that was done by some old-fashion geeza.
/Know what? I don't like 'em, those two that I seen,
/For one was too fat . . .

Albert Komishane, Elizabeth, N.J.

similarly: Noland Blass Jr., Little Rock, Ark.; Elizabeth Frank, Little Silver, N.J.

My breakfast each day costs an arm and a leg.
/Small O.J. and coffee and one scrambled egg.
/Last Friday, succumbing to longing intense,
/I ordered (for one dollar, eighty-five cents)
Two rashers of bacon, then vented my spleen,
/For one was too fat . . .

Marcia Cohen, Great Neck, N.Y.

sp. mention: Anne Jones, Riverdale, N.Y.

We published two volumes on General Haig.
/The first was judged thorough; the second, too vague.
/Book One listed sins; Book Two, stately wins.
/But neither sold well (we will have to come clean),
/For one was too fat . . .

Vincent P. Gorman, Bronx

Orson and Woody, an odd pair, I guess,
/Are both honored filmmakers. Nevertheless,
/One never confused these two stars on the screen.
/For one was too fat and the other too lean.
/No TV for Woody; the thought makes him stiffen.
/But Orson hawks wine and disports on Merv Griffin.

John and Jan Leary, Chicago, Ill.

sp. mention: J. Snyder, Los Angeles, Calif.

The drill sergeant looked at his men with dismay.
/"What a pitiful trio I have here today.
/So physically lacking in standards I've taught,
/No way that they'll ever be soldiers," he thought.
/"I shout for 'Attention'—a feat that's not mean.
/For one was too fat and the other two lean."

Miles Klein, East Brunswick, N.J.

sp. mention: Ira Avery, Stamford, Conn.

How oddly compounded were Hardy and Laurel,
/The last neurasthenic, the first clearly oral.
/Yes, bony was Laurel and bulky was Hardy.
/Respectively viewed, they were lanky and lardy.
/Less stelliform stars never spangled the screen.
/For one was too fat . . .

Shirley Pugh, Louisville, Ky.

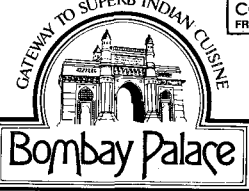
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Victoria Darling the flop of the year./The star and her stand-in—well, frankly, my dear./They neither one looked in the least like the queen./For one was too fat and the other too lean./The bloke playing Albert was constantly boozed./And the audience hooted, "We are not amused."

J. Bickart, N.Y.C.
sp. ment.: Edward Shomer, River Edge, N.J.

Suicide finished two preppies from Boston./Their world a cruel maze they were easily lost in./Oh, why did they end it? Oh, what fatal flaws?/Their friends searched their closets and there found the cause./For one was too fat and the other too lean./And due to this neither could shop L. L. Bean.

Peter J. Tolan, Minneapolis, Minn.
sp. ment.: Karen Herman, Worthington, Ohio

For one was too fat and the other too lean./They couldn't be cast in the twin-sister scene./So Nancy would nibble and nosh through the night/While Jennifer jogged and imbibed Diet-Rite./They both overdid it. And how about that?/Now one was too lean and the other too fat!

Michael Kohlmann, Darien, Conn.
similarly: Judy Klein, East Brunswick, N.J.;
Robert D. McCaddin, Allenhurst, N.J.

I couldn't please mother, and, my, how I tried./No girl that I dated left Mom satisfied./This one was "not pretty," the other "not rich,"/And one "acted snooty," and one was "a witch."/For one was "too fat" and the other "too lean."/So now I'm quite happy with Robert, my queen.

R. Epstein, Great Neck, N.Y.

Too Hao was an old Chinese clerk/With a strange mathematical quirk./His twins had a Chinese and Western name, too./But he also gave each one a number—it's true!/Four-One was Too Fat, and the other Too Lean;/Four-Two was Alphonse, and the other Eugene.

D. B. Ashman, St. Louis, Mo.

I loved Mr. Skelton and loved Jean-Paul Sartre./For one was so silly and one was so smartre./I hated Miss Piggy and loathed Gunga Din./For one was too fat and the other too lean./But picture poor wretched, ambivalent me./On first looking into Comp Four Fifty-Three.

Patricia Youngblood, Voorheesville, N.Y.
sp. ment.: Running Bear Conti, Summit, N.J.

"The bloated cadaver of poor Mrs. Hays"/Is—would you agree?—a ridiculous phrase./But force it we did into horrible verse./A dumb competition, and this one is worse./"For one was too fat and the other too lean"/It's simpler to pay for the damned magazine.

Nancy Stark, N.Y.C.

Competition Rules: One entry only should be sent to Competition Number 456, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 15. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 8 issue. Out-of-town postmarks are given three days' grace. Postcards only, please.

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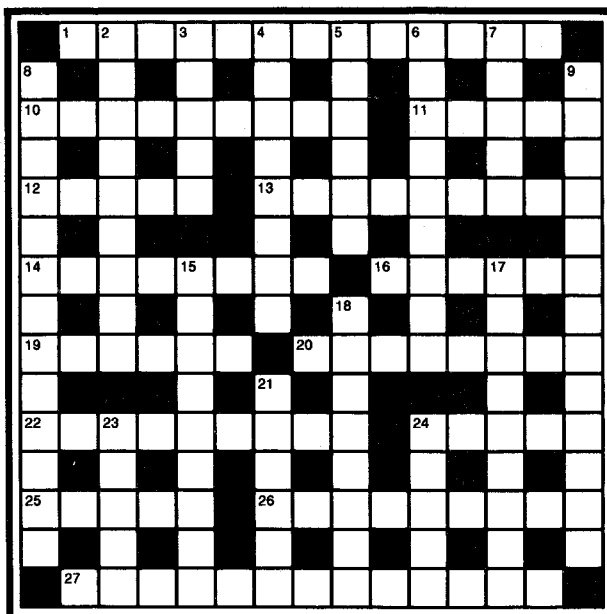
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 What's on the ballot paper is inspected and questioned. (5-8)
 10 Tree's much favoured in Hampshire. (9)
 11 French word to be used as maxim. (5)
 12 Exploits recorded in documents. (5)
 13 Moral bats processed into food! (5, 4)
 14 Short form of race at Aintree. (8)
 16 Sailor idle when on fire. (6)
 19 Fat placed with some hesitation in food-store. (6)
 20 Artist in the picture palace for a kind of film presentation. (8)
 22 Old boy household worker paying close attention to detail. (9)
 24 Pallid, like chicken. (5)
 25 Girl and not mother! (5)
 26 Remedies used against Ted's love in a way. (9)
 27 Game in which young party members become candidates for X's? (8, 5)



Down

- 2 Memorably important missive from Russia? (3-6)
 3 Arranges according to class, as with types. (5)
 4 Unearthly to see dead rising around here! (8)
 5 A star changed by novice yet still resembling the stars. (6)
 6 I'm lame but unusually ageless. (9)
 7 Exceptionally he's one in the crowd scenes. (5)
 8 Principal cricket field position within compass. (8, 5)
 9 Unless Deborah gets organised, there's a form of matrimony in store. (6, 7)
 15 Roar to get votes somehow! Then spoil the food! (9)
 17 Indifferent in a way to call-up. (9)
 18 Gives work to secretary and acts like a boss! (8)
 21 Prohibit two articles of fruit. (6)
 23 Kind of rubber used by brothers turning up with nothing else. (5)
 24 As you like it in terms of the forest? (5)

'REMEMBERING HENRY': CUE CROSSWORD / By Maura B. Jacobson

Across

- 1 Desert robe
 4 Daughter
 8 Polynesian cloth
 12 M.O.M.A. display
 17 Mister Roberts's branch
 19 Chemical endings
 20 Pressing need
 21 "There was — our town. . ."
 22 Bread spread
 23 Short-toned: abbr.
 24 "Way Down —," '35
 25 Aptitude
 26 '39 film
 30 Prepay the pot
 31 Before Alamos
 32 Gypsy
 33 Phileas's family
 35 Wash the orlop
 37 Batons of a sort
 39 Berlin pronoun
 42 Footnote word
 43 Wife
 45 Old dirks
 47 Remainder
 49 Agatha's colleague
 50 '62 costar Ayres
 52 Acct.
 53 TV film of '81
 56 — Saud
 57 Candidate rosters
 60 Warship monogram
 61 Japanese golfer
 62 Chimney channel
 63 Puts on the payroll
 64 "The Moon's Our —," '36
 66 Eagerly expectant
 68 Cords from coconuts
 69 Nonpareil
 70 "Rings on — Fingers," '42
 71 — Lanka
 72 Voiced, phonetically
 73 Shamrock's kin
 74 Henry's image
 79 Rescue, on the road
 80 "The — Pony," '72 (TV)
 81 Anent
 82 Rayon's relatives
 86 Sole of a plow
 88 Oscar film locale
 91 "The — Animal," '42

- 92 Comedian Louis
 93 Carillons
 94 '62 costar Franchot
 95 "Blowin' in the Wind" composer
 96 Dish of greens
 98 Round Table title
 99 Ovum component
 100 First stage hit
 107 Supreme and tennis
 108 Cruising
 109 And such, briefly
 110 Toppled
 112 Canapé toppers
 113 Type of type: abbr.
 114 '38 costar George

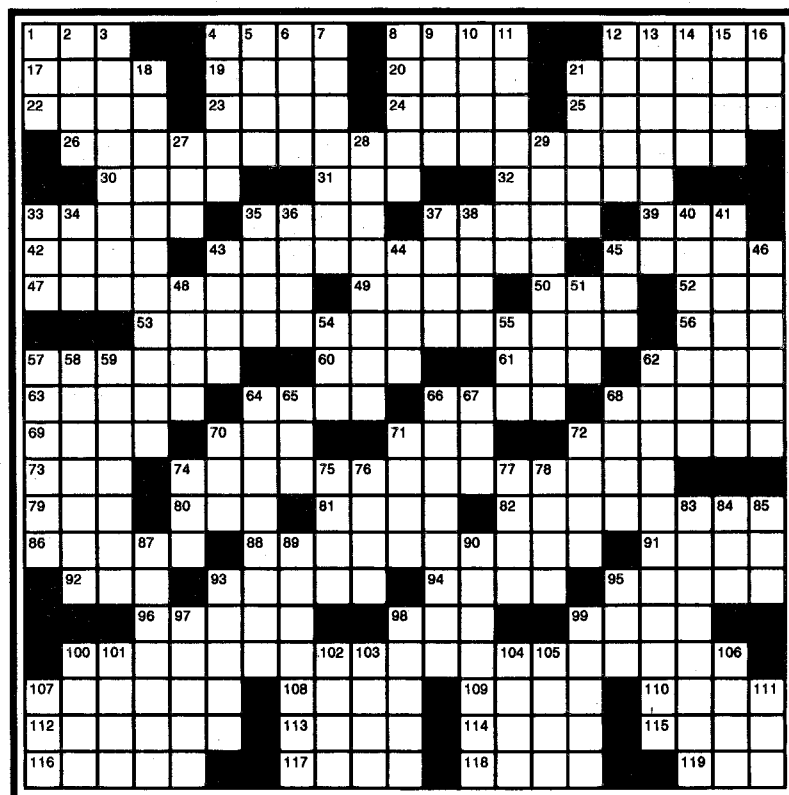
- 115 Salinger girl
 116 Son
 117 "The Magnificent —," '42
 118 Stadium in Queens
 119 Okie Joad

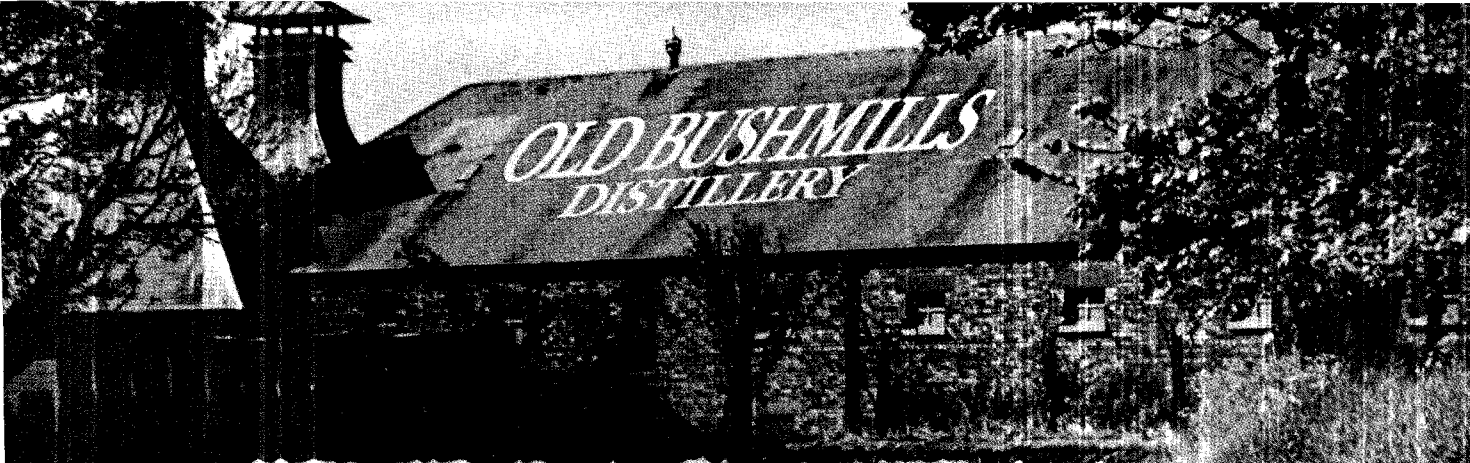
Down

- 1 Yucatan year
 2 Like Yul
 3 Strikes a balance
 4 "— James," '39
 5 Drama org.
 6 '65 costar Patricia
 7 Oilfish
 8 Cover-girl Cheryl

- 9 What the suspicious smell
 10 Ritzy
 11 Roof sight
 12 Home town
 13 Richard Boone role
 14 All over again
 15 Hamill's milieu
 16 Demolition do-it-all
 18 '39 role, with 58 Down
 21 Power particles
 27 Uplands abbr.
 28 — oblige
 29 Working with clay
 33 Balsam

- 34 "To Duty," e.g.
 35 Counterfeit
 36 Coquettish trick
 37 Wishing or artesian
 38 Iowa campus town
 40 2nd C. saint
 41 Last costar
 43 Arithmetic homework
 44 Piccadilly statue
 45 E. of Nor.
 46 Most levelheaded
 48 Club assessment
 51 A social sci.
 54 Daiquiri ingredient
 55 "I Dream — Much," '35
 57 Goes for a basket
 58 See 18 Down
 59 Alley
 62 Autobiography
 64 Helmet
 65 "Hobbit" dwarf
 66 Newfoundland naval base
 67 Actress Scala
 68 Layer of paint
 70 Charlemagne's legacy: abbr.
 71 Drought-ridden
 72 Lean-to
 74 Before: prefix
 75 Junior brook
 76 Neither Reps. nor Dems.
 77 Neighbor of Rheims
 78 Facial woe
 83 Gab session
 84 Medieval high note
 85 Ginza coin
 87 Be worthy of
 89 Bachelor girl, once
 90 Hogs
 93 Designer Bill
 95 Jones's partner, on Wall St.
 97 Fairy tale sign-off
 98 Timeworn
 99 Black Sea resort
 100 Enameled metalware
 101 Eight, to Pierre
 102 This: Sp.
 103 Do harvesting
 104 Greenland settlement
 105 "Fail- —," '64
 106 Pollster Roper
 107 Flatfoot
 111 Moon buggy





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